

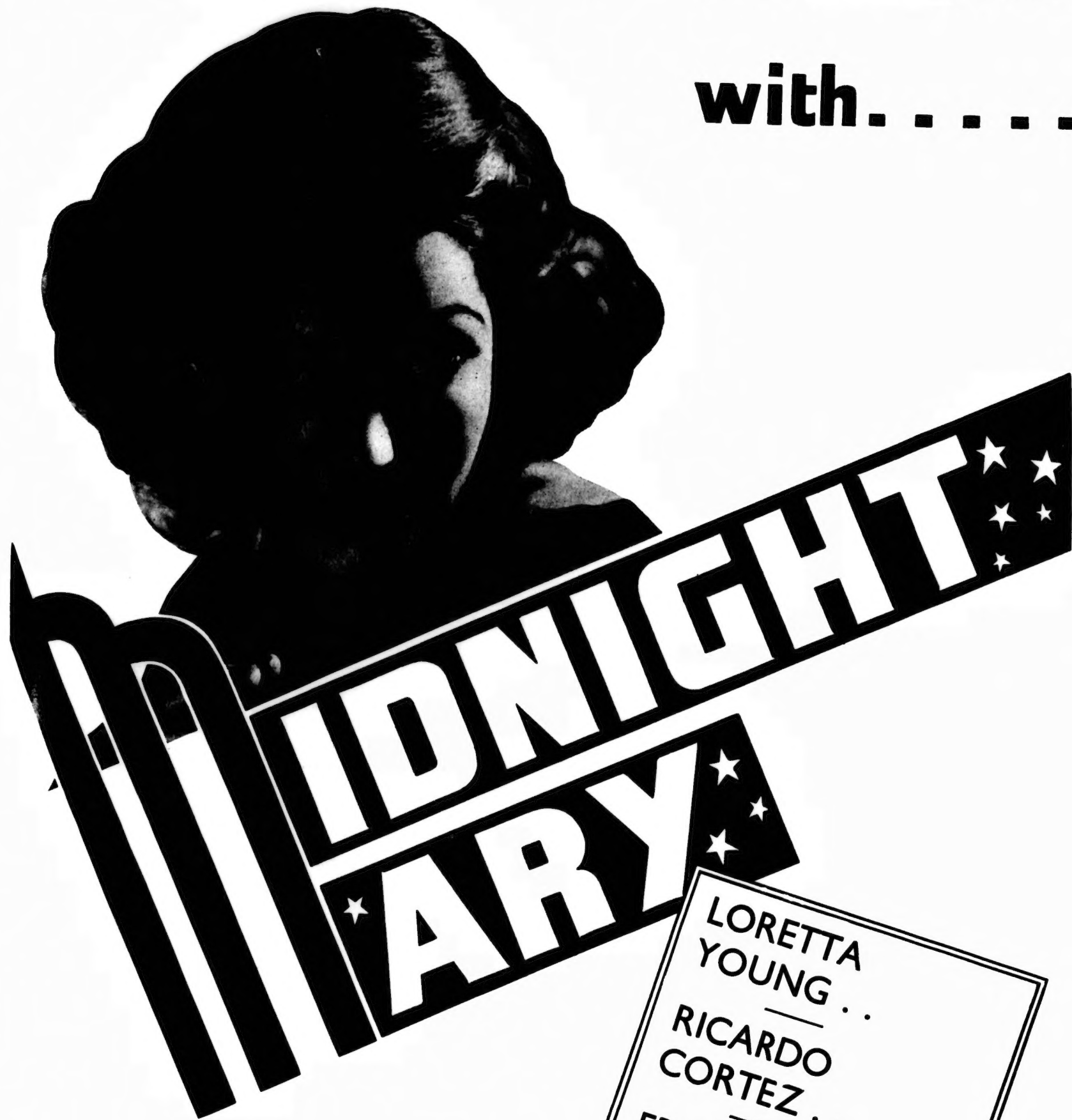
Kine WEEKLY

LONDON
STUDIOS
for
P.D.C.

See Page 3.

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JARRATT PROCINTHE PICCY LONDON = CAVALCADE RETURNS MARVELLOUS AAA DONE 8 WEEKS BUSINESS IN 8 DAYS AAA DELIGHTED REGULAR PATRONS AND ATTRACTED MANY HITHERTO UNTOUCHED IN PICTURE HOUSES AAA PROUD TO HAVE HAD OPPORTUNITY OF SHOWING IT AAA = ADDENBROOKE MANAGER MORECAMBE TOWER +++++				

Facsimile of a telegram to Mr. Arthur Jarratt of Gaumont-British from the Manager of the Tower, Morecambe.

"Cavalcade" broke all records for matinee, daily and weekly takings and attendances.

CAVALCADE

FOX

BIG NEWS FROM PARAMOUNT

PAGES 10, 11, 12 & 13

Kinematograph WEEKLY

No. 1371

Thursday, July 27, 1933

Vol. 197



PAGES 10, 11, 12 & 13

TRADE HOUSING SUBSIDY

Brighton S.O. Profits to Relieve Rates

MEAGRE ALLOCATION FOR C.T.B.F.

Exhibitors' Protest

An amazing development in connection with the allocation of the Sunday opening charity profits has occurred at Brighton, where it is proposed to devote 50 per cent. of the receipts for Housing purposes! The C.T.B.F. is only to receive 5 per cent.

Brighton exhibitors express grave dissatisfaction at the high-handed methods of the local Watch Committee in deciding upon the allocations which the Brighton Town Council is to consider to-day (Thursday). The Watch Committee recommends that the allocation of £1,260 8s. contributed by the Brighton exhibitors for the fifteen months ending December 31 this year shall—after deducting about £57 to be transmitted to the Cinematograph Fund—be as follows:—

50 per cent. to the housing sub-committee to enable the committee to provide, or assist in the provision of, houses at a nominal rent for aged poor people.

5 per cent. to the Cinematograph Trade Benevolent Fund.

5 per cent. to the Brighton and Hove Juvenile Welfare Council, and the remaining 30 per cent. to Brighton hospitals and medical institutions.

Brighton exhibitors are incensed at this proposed allocation of the receipts from Sunday opening. Particular exception is taken to the proposal that sums extracted from the Trade for charitable purposes should be arbitrarily diverted to support a rate-aided institution. Strong feeling has been expressed by local showmen, who have always regarded the enforced payment to charity as nothing less than a "polite form of blackmail," that so small a proportion of the receipts is to be handed over to the Trade's own benevolent fund.

Brighton was the pioneer of Sunday opening for cinemas, and, until the passing of the recent Bill, local exhibitors had been allowed Sunday opening full and unfettered since the years before the war, as an important amenity to a crowded seaside holiday resort.

Exhibitors feel that—like Portsmouth and the adjoining Borough of Hove—they should be called upon to pay only a nominal sum, and that, as the providers of the money, they should be consulted in its allocation.

W. T. Bradshaw (chairman, Sussex



Bebe Daniels, John Maxwell and Ben Lyon at the farewell lunch given by B.I.P.

AU REVOIR TO BEBE DANIELS

B.I.P. HOLDS FAREWELL PARTY

A FAREWELL gathering at the Savoy on Tuesday was arranged by B.I.P. in honour of Bebe Daniels and Ben Lyon, who are leaving this week to return to Hollywood.

Miss Daniels has done two pictures for John Maxwell's organisation, "The Song You Gave Me" and "The Southern Maid," while Ben Lyon has made "I Spy" at Elstree. The function coincided with the Trade showing of the first-named picture, which was directed by Paul Stein, who, with Victor Varconi, the featured player, was also present with Arthur Dent at the Savoy.

Business-like Bebe

The proceedings were pleasantly informal. Mr. Maxwell, on behalf of B.I.P., expressed their appreciation of the interest displayed in Miss Daniels' engagement with B.I.P. It had been said that most film stars were beautiful but dumb, but in Bebe Daniels they had a complete contradiction of that theory. In their meetings they had engaged in a number of dialectical exercises, particularly in the selection of her stories, and he had been surprised at her extraordinary knowledge of film construction, and especially of those factors which meant Box-Office.

Mr. Maxwell mentioned that it had been a most refreshing and pleasing experience to meet Miss Daniels and her husband and those other American stars who had been employed by B.I.P.

A Happy Engagement

Miss Daniels declared that she had never had a happier engagement in her experience—sentiments that were echoed by Ben Lyon, who added that he hoped that the pictures they had made in England would be good enough to make B.I.P. want them back again.

Mr. Maxwell observed, in reply to the last remark, that he hoped that both of them would make a practice of spending their annual holiday in England.

C.E.A.) expressed strong dissatisfaction. "I think it is most unfair," he said, "that our own Benevolent Fund should be so meanly treated."

"Although every exhibitor naturally has sympathy with the object of providing these homes for poor people," Mr. Bradshaw told the *Kine*, "it seems rather hard that an industry such as ours—which is being particularly badly hit by present-day trade depression—should be called upon to subsidise a social service that is really the responsibility of the local authorities, or even of the Government."



W. T. BRADSHAW

discharge municipal responsibilities in regard to social service—and out of money that exhibitors in these difficult times can ill afford.

"There must be many institutions that do not derive any assistance from local or national authorities, and that are in far greater need of help. Not least among these is the Trade Benevolent Fund. I am completely at a loss to understand why the proportion devoted to the fund, and also the proportion to our local hospitals, should be so small."

"There is no doubt that a most vital matter of principle is involved, and it is up to the industry to take any steps within their power to safeguard their interests in this most unjust imposition."

New Sound City Company

CAPITALISED AT £175,000

FOLLOWING the rapid development which has marked the steady progress of Sound City, Ltd., Shepperton, one of our most successful independent production units, the *Kine*, is able to announce that a new company has just been registered as Sound City Films, Ltd., with a capital of £175,000.

The new board brings some interesting new personalities to the film industry. H. Garland Wells, the chairman, is the well-known solicitor and is chairman of the Greyhound Race Tracks Committee and managing director of Clapton Stadium. J. W. England is the managing director of Compton, Sons and Webb, Ltd., as well as a director of other companies. Frank Alder and J. P. Hart are partners of Crews and Co., stockbrokers. F. R. Walker is a director of Compu Aircraft, and whilst recently flying one of his own private machines in the King's Cup, crashed and was badly injured. Norman Loudon, to whose foresight and ability the present development and success of Sound City is due, will continue as managing director.

A Third Stage

Mr. Loudon announces that Sound City will lay down a further sound stage (to make three) in the immediate future in order to cope with his company's own production plans, and to allow for further facilities for letting to other companies.

The amenities and unique advantages to be found at Sound City make these studios very popular with other companies, amongst which, Gaumont-British, A.T.P. and Twickenham Film Studios are only a few.

Sound City is particularly active at the moment, in the studios, "Song of the Chatham" is in production, at Sheerness and a further Sound City unit is working on "White Ensign," "Paris Plane"



NORMAN LOUDON

is in the cutting and editing stages. "Colonel Blood," is in very active preparation for production next month, as it has already been in the past few months. "Colonel Blood," it is claimed, will definitely be one of the biggest productions of the year and will star Anne Grey, Frank Cellier and Allan Jeayes

Hammersmith Studio Acquired

TRIUMPH FILM CO. REGISTERED

REGINALD SMITH, managing director, P.D.C., Ltd., announces that he has completed the formation of a British production company known as the Triumph Film Company, Ltd. Extensive premises at Hammersmith have been acquired, and are being converted into a sound-film studio.

The accommodation at the premises provides for four sound stages, a suite of sixteen offices, theatre, twenty dressing-rooms, crowd dressing-rooms, wardrobe, workshops, stores, cutting-rooms, etc., and production will commence as soon as the sound-proofing is completed.

The Triumph Film Company plans to make twelve pictures a year, and these pictures will be distributed throughout the United Kingdom by P.D.C., Ltd. They are being made for world circulation, and the company is not, as has erroneously been stated, interested in the production of quota pictures.

This announcement indicates the first stage in the achievement of a policy and an ambition conceived more than 15 months ago, but unavoidable delays and immense difficulties have had to be surmounted before it was finally possible to carry out the programme.

The Triumph Film Company, a private company, of which Reginald Smith is the managing director, is backed by a determination to achieve importance in the world film trade. The studios will be known as the Triumph Film Studios, Hammersmith.

PROJECTOR EXPERT IN ENGLAND

TO STUDY BRITISH MARKETS

HERBERT GRIFFIN, general sales manager of the International Projector Corporation of New York, makers of the famous Simplex projectors, arrived in London at the beginning of this week. The reason for his visit is to study the projector market in this country and to meet representatives of J. Frank Brockliss, Ltd., organisation, who handle Simplex machines in England and the Continent, and to discuss with them technical points in the construction and installation of their projection. A meeting, when representatives will have an opportunity of discussing these problems with Mr. Griffin, will be held this week. Following his stay here Mr. Griffin will travel with Jack Brockliss to Paris, where a similar meeting of J. Frank Brockliss' representatives in France, will be held.

In an interview with a *Kine* representative Mr. Griffin stated that it is not the intention of his company to introduce any new models at the moment. Research work on several new ideas is going ahead, but no fresh developments are likely to be made for some time.

Naturally, American Trade depression has had an adverse effect on sales, but in spite of this business has been good, while overseas trade has increased considerably, we were informed.

Mr. Griffin, who is a skilled projectionist and a qualified electrical and mechanical engineer, is a member of the S.M.P.E. and boards of other American technical and projection associations. Before joining International Projector Corporation he was with the Nicholas Power Corporation.

L.C.C. DEMANDS

DRASTIC REGULATIONS FORESHADOWED

Exhibitors are faced with the prospect of additional expense if the L.C.C. persists in its reported decision to call upon all proprietors to bring their premises up to date.

It is understood, on good authority, that the Council's inspectors, when visiting cinemas for purposes of making their customary reports to the annual meeting, are intimating the Council's probable insistence upon the compliance with suggestions for bringing all houses into line so far as modern requirements are concerned. There is evidence of a general tightening-up of the rules and regulations governing places of entertainment.

Friday, November 3, has been fixed for the annual meeting for the consideration by the Entertainments Committee for licences for cinemas, music and/or dancing.

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KINEMATOGRAPH
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WHAT IS CHARITY?

BRIGHTON exhibitors are quite frankly amazed at the action of that town's Watch Committee. Allocations have just been announced which dispose of the charity percentage of profits on Sunday opening contributed by the kinemas, and half of the total amount has been allotted to the housing sub-committee of the Council!

This is a welcome present, and enables the city fathers to indulge in that sweetest of all forms of charity—giving away at somebody else's expense.

What does not seem to have struck these councillors or committeemen is that the people whose enterprise and persistence have enabled a very considerable sum to have been accumulated for charitable purposes have a very strong moral right to be represented on any body which has the disposal of this fund.

Probably the aged poor of Brighton are a class which deserves all the help that can be afforded, but what of our own men and women who have fallen by the wayside after contributing their energies and work to create a business the systematic bleeding of which has now become a national hobby?

Our own unhappy ones, and Heaven knows the cases are many enough and pathetic enough, are estimated by the Brighton authorities as worth one-tenth of the town's normal dependents. In the opinion of the Trade they are worth a great deal more. We should like to see the G.H.Q. of the Trade Benevolent Fund mobilised to ensure at least that some sense of proportion is maintained by these distributors of other people's charity.

The case of Brighton is more striking than most, for the cash available as the result of the Sunday opening allocation is a real gift from the gods to the town. Up to the passing of the Sunday Entertainments Act Brighton exhibitors were free from any obligation to give a percentage of their takings to charity; for it was realised there, just as it should have been elsewhere, that in providing entertainment on Sunday evenings for the great pleasure public which is the life-blood of Brighton, they have been performing an act of public service.

AN ADVERTISING HINT

SEVERAL provincial exhibitors have arrived almost simultaneously at the same conclusion—that they are spending too much upon advertising. The immediate cause of their dissatisfaction has been the cost of hoarding space and posters, but the same feeling has been expressed quite recently about Press advertisements.

Let us say quite plainly that the kinema man is a showman, and as such he has to tell the world about the entertainment he is providing. There is every reason for him to take precautions to ensure wise spending, but when one hears of a man who says he can cut advertising without noticing a falling-off in attendances, one should examine carefully his methods.

Very little good advertising can be cut out. We are not concerned with those who spend at random; to the others, who are the vast majority, we would point out that the effects of undue restriction of publicity may be slow, but they are very certain.

Spend carefully by all means, but beware of the temptation to leave off spending; the price paid for the experiment has always proved too dear.

EVOLUTION—And
the Man Behind
the
Projector

WHEN one looks back upon the great advance that has taken place in the technique of cinematography even in the past five years, one is impressed with the progress that has been made in many details; but none more vitally important than that of the planning, equipment and control of the projection box and its apertures.

It is no exaggeration to say that within the past seven years even, the last consideration in the planning of many picture theatres was the position and the area of these essential apartments. Seating capacity, vestibule spaciousness, the manager's office, were all accounted worthy of special attention by the exhibitor; and therefore by his architect—but the projection box, well! Out of the public eye: out of the showman's mind.

It was when architects began to realise that by projecting planally to the screen rather than at the acute angles incidental to some "in the roof" placements, a picture more free from distortion could be achieved at considerably less current consumption, the claims of the projection suite to at least some thought and some consideration came to be recognised; and the comfort of the projectionists no less than the adequate housing of the equipment came to be taken into account.

The old arrangement of just enough room for two projectors, and a slide lantern, with bare regulation clearance between these and the arc control panel, with a tiny rewind room at one end—and perhaps a generator enclosure at the other, gradually gave way to more spacious apartments in which the "stage managers" could work, move—and even live—in comparative comfort.

AND with this expansion came development in the nature, dimension and quantity of equipment that characterises the present-day projection room as compared with that of six or seven years back.

The comparatively light projector mechanism of silent picture days has given place to far more robust apparatus, representing, in design as well as in construction and efficiency, a standard of precision engineering little short of absolute perfection.

The greater mechanical demands of sound-film projection have been met,

while the problems of heat dissipation have been almost, if not completely, solved. But this development has raised the projector from the field of delicate precision engineering to that of high-grade scientific instrument making.

THEN that second essential of perfect projection, the arc lamp and lamp-house; that, too, has undergone vast change. In the modern picture house, with its greatly increased auditorium capacity and consequent length of throw, need for more powerful illumination has brought into use high-intensity lamps, having ampere capacity often as high as 140 amps.

These lamps call for housing in scientifically constructed "lanterns" so designed that while the maximum concentration of light is achieved, excess of heat is guarded against. Problems like these have, in the past few years engaged the attention of the finest engineering brains of the world; and the rotating-positive carbon high intensity lamp is a product of this concentration of science in the realm of cinematographic reproduction.

HAND-FEEDING of the carbons, so efficient in the days of lower intensity lamps, has given place to automatic feed; and, incidentally, increased the need for skill and projectioncraft in maintaining a perfectly illuminated screen.

In the projection room of the more advanced houses, we have many interesting aids to good showmanship in projection work. Effects projection lanterns, colour illumination control panels, cyclorama illumination lamps, spotlights and stage floods are but a few of these to be thought of in planning the complete projection booth installation.

THE almost general transition from direct to alternating current supply over the country has, in a sense, revolutionised methods of picture house electricity supply. The motor generator, so generally used to transform mains voltage

By

C. Hartley Davies, B.K.S.
Technical Adviser to the C.E.A.
and Founder of the
Guild of British Projectionists

to the voltage and amperage for arc supply on direct current circuits, is rapidly disappearing, to be superseded, in most cases, by the static transformer of one type or another; and particularly, the highly efficient and quite economical mercury arc rectifier.

The "talkie" installation, with its mass of amplification units, sound projectors, speaker units, control panels, and complicated wiring have all served to focus the attention of the exhibitor upon the importance of the projection department in the scheme of his business.

AND what of the modern projectionist? It is but bare truth to say that the measure of a theatre's sustained standard and quality of projection is the measure of the efficiency and painstaking skill of the projection staff. Control and operation of the costly and highly technical equipment of the projection room of to-day call for much more than the rule-of-thumb, and too often haphazard methods of the "operator" of but a year or two ago.

New conditions, however, are bringing into projectioncraft a higher type of worker; men who realise that adequate training and education can alone fit them for, and entitle them to undertake, a job that is becoming more specialised and more exacting almost every day.

The illustration reproduced on page 41, the projection booth at the Avenue Theatre, Northfields, affords a mere glimpse of the average good class suburban picture house.



REGINALD SMITH

IHAVE been waiting for some time for the opportunity to tell the Trade of the new studios which are being prepared for P.D.C. at Hammersmith. The news is now ripe for publication, and there can be few who will not join with me in wishing every success to Reginald Smith in this his great adventure.

BY the way, it is not perhaps *mal a propos* to express interest in other studio schemes we have been thinking, but not writing, about recently. Universal and M.G.M. schemes have both been discussed, as well as another project, about which the hush-hush policy still obtains. Willing as I am to do all I can to help new and old plans alike for British production, until the responsible officials care to talk I am sure I do not want to.

HIS many friends over here will be very sorry to learn that Gordon Lewis—Pathé cameraman in Ireland for over 20 years—a much-liked personality—has had to enter hospital in Dublin, for a very serious operation. Gordon was a fearless kinemato-

LONG SHOTS

P.D.C. Production Unit—An Irish Cameraman—Hollywood
Technicians' Strike—M. Laemmle in Town

grapher during the "troubled times," and secured some remarkable scoops, both during the Anglo-Irish conflict and during the Civil War, while working for the *Pathé Gazette*. A unique historical film dealing with the birth and early years of the Irish Free State, which he had put together, was destroyed by armed men, who raided his office.

MAX LAEMMLE, General Manager of Universal in France, arrived in London yesterday for a few days to confer with S. F. Ditcham, chief of Universal in this country, on the company's new product. He will also take the opportunity of seeing the English version of "The Rebel," which opens for an indefinite run at the Regal, Marble Arch, commencing August 4.

HOT FROM U.S.

(By Special Kine. New York Cable)

JAMES R. GRAINGER, who was distribution head of Fox for eight years, has joined Universal in a similar capacity.

FOX HAS announced the production of from twelve to sixteen pictures abroad in the coming year.

J. R. McDONOUGH, executive vice-president of Radio Corporation of America, has been appointed general manager of R.K.O.

NEW YORK WILL again assume importance in the production world in the fall; forty-nine features are scheduled.

TALKIE STUDIOS in Hollywood went silent this week, as a strike of nearly 800 sound technicians, who demand standard conditions of wages and hours, commenced. All the major studios are paralysed.

DR. A. H. GIANINI, who sailed on the "Majestic," arrives in England on Wednesday; *Ike Wilk*, scenario editor of Warner Bros., left on Saturday by the "Rex."

I LEARN that Solly Newman arrived in Hollywood on Monday, after spending a strenuous week at the Radio Corporation at San Francisco. He was accompanied by Bo Dowling, director of Radio's foreign department. Mr. Newman proposed to spend a week in the Film Capital, and is expected in England on August 12.

I AM invited by Sidney Bernstein to a cocktail party to meet Don Bahr, the young Canadian organist, who has built up quite a reputation in the States. He has been specially brought over to provide at the console of the Empire, Edmonton, which Bernstein Theatres are opening next month. His reputation has preceded him to such an extent that he has already been signed by the B.B.C. to broadcast on the National and Empire zone programmes.

A CORRESPONDENT informs me that a scheme is being promoted in Birmingham for a super kinema to be built and controlled by kinema musicians.

AN interesting short, "Learn to Fly," an attraction for the general as well as the air-minded patron, is being featured by Fox in the programme at the News Theatre, Shaftesbury Avenue. The picture, taken at Hatfield, opens with some shots of an attractive girl being persuaded by her husband to go up for a trial flight.

AFTER explaining on a stationary machine the elementary principles of the controls, the instructor takes his pupil up and gives her a practical lesson, first in straight flying and later in a few of the more advanced manoeuvres. Some excellent close-up shots of the plane in flight are even up with the instructor correcting the faults of the learner. The film ends with the girl making her first solo flight.

CONGRATULATIONS to Leslie Williams, the publicity chief of Universal, who became engaged last week to a very charming little lady who hails from Buxton.

THE STROLLER

July 27, 1933

DANUBIA FILMS START PRODUCTION

BRITISH FIRM TO PRODUCE IN BUDAPEST

DANUBIA FILMS, LTD., is the title of a new British production company, formed with Norman A. Adams as chairman and manager, and Leonard G. Martin as director. Six films have been scheduled, and the first of these, "House of Dreams," with an all-British cast, goes into production in Budapest early in August. Gaumont-Ideal will distribute this picture in England.

Mr. Adams and Toni Frenguelli, who is in charge of production, sailed on Tuesday for the Britannia Studios, Budapest, where the interior scenes of "House of Dreams" will probably be shot.

Toni Frenguelli will be well remembered by his outstanding work as cameraman and director in British studios. After spending years in American, German, and French studios, Frenguelli returned to England a few months ago, and has been appointed director of "House of Dreams."

By combining an English story with Continental technique and atmosphere, it is hoped to secure a talkie that will have a world-wide appeal. At the moment only one English version will be made. Recording will be on the Tobis Klang system.

The cast will include Jean Adrienne—a newcomer to films—of whom the directors hold such a high opinion that they have already placed her under a long-term contract; Stewart Rome, who, in company with Alma Taylor, will portray husband and wife; Sebastian Shaw, Margot Graham, Eva Moore, Charles Cullum, Sybil Allen, Hubert Carter, Mary Mayfrew, Sam Paskin, and Jean Penrice.

The scenario has been written by A. Trendall (who, for several years, was closely associated with Ernst Lubitsch), from the novel, "The House of Dreams Come True," by Margaret Pedlar.

"JACK'S THE BOY" DOWN UNDER

SMASHES AUSTRALIAN RECORDS

"Jack's the Boy" has just completed a phenomenal run of six months at the Majestic, Melbourne. This run is believed to be not only an Australian, but a world's record for a talking picture.

Previous long runs in Melbourne for talking pictures have been 19 weeks for "Sunshine Susie," 17 weeks for Maurice Chevalier's "Innocents of Paris," the French actor's first film, and 18 weeks for Al Jolson's "Jazz Singer," which was amongst the first talking pictures screened there. The personality of Jack Hulbert, so far as Australia is concerned, seems to have definitely taken the place in talking pictures which Charlie Chaplin filled on the silent screen.

Another film to capture the Australian market is "Tell Me To-Night," the Gaumont-Ufa production which is playing to absolute capacity business in both Melbourne and Sydney. Australia is essentially a musical country, and the popularity of "Tell Me To-Night" is largely due to the marvellous singing of Jan Kiepura.

FOREIGN FILM BAN IN FRANCE

EXHIBITORS TO PROTEST

New laws restricting the presentation of foreign films in France have been published in the *Journal Officiel*.

From now on films in a foreign language, that is, the original, can only be shown in five cinemas in the department of the Seine (Paris) and only in ten others throughout France.

Only 70 films from any one country may be imported during a period of six months to be shown in "dubbed" version (with French dialogue), such "dubbing" to be done in France and to be shown within four months.

A strong protest is being made by French film importing firms and exhibitors.

WARDOUR STAFF

ENTERTAINED AT LIVERPOOL

To celebrate the fourth anniversary of his appointment as manager of the Liverpool branch of Wardour Films, Ltd., Arthur Wardour entertained his staff to tea on Wednesday. Mr. Sydney attributed the success of his branch to the splendid team work of the whole staff, without whose co-operation the large turnover that has now been established, and the goodwill of their customers on the Liverpool territory, would have been impossible.

When Mr. Sydney joined Wardour's, the branch was situated in small offices in Mount Pleasant, and, subsequently, it was found that larger premises were required to cope with the amount of business which Wardour's removed to their present suite of offices in Commutation Row.



N. A. Adams, Chairman of Danubia Films

INCREASES OF ADMISSION PRICES

Tendency in American Trade

A GRADUAL increase in American admission prices by the autumn is foreseen by B. P. Schulberg, the independent producer, who is making pictures for Paramount, and who is arriving in England on August 1.

"With a revival of general trade, the present low theatre prices cannot endure," he declared. "Either controlled inflation or a pick up of business will result in higher theatre prices."

Schulberg's final production for this year, "Three-Cornered Moon," starring Claudette Colbert, Richard Arlen and Mary Boland, is now being shot.

Varied Product

"The new product for next season will be diversified," he said. "Cycles will never run to the extremes they did a few years ago when everyone was making musical pictures or gangster films. Cycles will be avoided."

"My own pictures will strive for diversity of theme and true variety."

"The theatre business was the last to feel the severity of the depression. The box-office is highly sensitive and is the first to reflect an improvement in mental condition of the public."

Quality with Economy

"The higher quality of motion pictures produced during the past season saved the industry from complete disaster."

"Economy must be continued. We know we can make successful pictures with control of cost commensurate with the screen values desired or necessary."

VICTORIA STATION NEWS KINEMA

READY FOR OPENING

With the news theatre at Victoria Southern Railway Station now ready for opening, proposals are being made for the extension of the scheme to include

stations in the provincial centres. The promoters are British News Theatre, Ltd., of 24, Coleman Street, E.C.2, and J. H. Hulbert is a director.

We understand that towns where cinemas will first be erected are Birmingham, Leeds, Glasgow and Manchester. At a later stage it is possible that smaller railway centres may be included.

The buildings will be similar to the one at Victoria, with seating accommodation for 300 persons. Alister McDonald, of 13, Queen Anne's Gate, S.W.1, is the architect for the London scheme.

PARAMOUNT'S VISITORS

ZUKOR AND HICKS IN ENGLAND

John W. Hicks, Jun., who succeeded J. H. Seidelman in the New York Foreign Department of Paramount, and Eugene Zukor, who is attached to the Foreign Department, arrived in the capacity of special representative, here on board the *Majestic*, which berthed here on Southampton yesterday (Wednesday) evening.

Messrs. Hicks and Zukor are making a tour of Europe with the aim of getting more directly in touch with the general business conditions on this side.

LEICESTER S.O. REFUSED

Application for permission to open the Princes, Leicester, on Sunday, July 23, in aid of the *Leicester Mail's* "Never Seen the Sea" Fund, has been turned down by the Leicester Watch Committee, on a question of principle.

A member of the committee said "If all the cinemas agree to open on one Sunday for a charity we would then be agreeable."

OPEN MARKET IN SOUND REPLACEMENTS

SCANT HOPE OF SERVICE REDUCTIONS

W.E. Wide Range Ready

WIDE range, Western Electric's latest development in recording and reproduction, will be available to British studios and exhibitors within three months. J. E. Otterson, chief of E.R.P.I., declared that the new process represents the most important advance yet recorded in the making of sound pictures.

Mr. Otterson, who is making his annual European trip, said he was unable to forecast any immediate drop in service charges.

Another matter of interest to exhibitors was Mr. Otterson's statement that there was no objection to exhibitors buying various parts of equipment in the open market.

During the past three years, Western Electric had been working upon the improvement of the quality of sound. Wide range was the result of those researches, and they considered the time was now opportune for introducing it in England. In America already 600 theatres were now equipped.

By "wide range," he explained, Western Electric had been able to increase the present range of frequencies from 4,000-4,500 cycles to 10,000 cycles, which was the limit of understanding for the normal ear, although the trained ear could distinguish sounds up to 12,000 cycles. For commercial purposes a fair aim would be around 3,500 cycles, but the equipment must be able to give higher than that to allow for wastage.

True Reproduction

"Wide Range" would result in absolutely faithful reproduction. This was an essential factor, for the future of the industry, to his mind, relied upon continual improvement in the quality of the sound.

Existing mechanisms would require only minor modifications to be adapted for "wide range." The change-over would not be costly. Adjustments of recording apparatus in studios could be made almost immediately.

In all probability the new equipment would be made in this country, said Mr. Otterson, who added that it was sometimes overlooked that Western Electric had been a British company for 40 years, and that over 80 per cent. of their sound apparatus was actually manufactured in this country. He denied there existed any monopoly in talking equipment.

Mr. Otterson referred to the decision of the U.S. Federal Court at Wilmington declaring an open market on equipment. He pointed out that only two clauses in the W.E. contract were affected. The handling of films produced on apparatus leased by W.E. and the tying agreements insisting upon the purchase from W.E. all repair and replacement parts.

Free Market

These two clauses were never insisted upon, either in America or this country. They were a precaution to ensure the quality of pictures and of reproduction so that inferior sound should not retard a new industry.

"We do not expect exhibitors to buy replacement parts from us if they are able to obtain the same parts elsewhere at a cheaper price," he added.

On the subject of servicing charges, Mr. Otterson could hold out no hope of immediate reduction. The position was that exhibitors want service but are unwilling to pay for it. The reputation of our equipment is the result of the care we take of it. We aim at a 10 to 15 per cent. profit for our servicing department, and only when our returns exceed that margin shall we be able to pass on a corresponding reduction in our charges.

FOX PRODUCTION IN FRANCE

THE FIRST TWO SUBJECTS

M. J. C. Bavetta, manager of the S.A. Fox Films in France, has signed a contract with Fred Bacos to produce a first series of six feature films in French dialogue.

The films will be made in the studios of Paramount at Joinville.

The first subject is "Matriecule 33." Charles Anton will direct, and leading players will be Andre Luguet, Edwige Feuillere, Abel Tarride, etc. The second film is to be "L'Inconnue du Sleeping," based upon the play, "Couchette No. 3," by Alex. Mades. Other subjects will be announced later.

La Thomson-Houston is forming an associated company in France to exploit the patents of M. Ch. Nordmann relative to colour films.

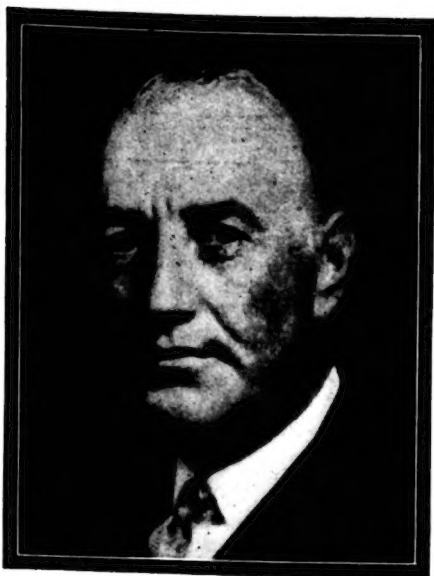
LICENSING CONDITIONS

New Middlesex Regulations

The Middlesex Licensing Committee is considering embodying the whole of the model conditions recommended by the Home Office in cinema licences.

The conditions, with one or two minor alterations, are already imposed, with two exceptions.

These refer to the dimensions and lay-out of the category board, and the indication on each poster, advertisement, sketch or synopsis of the category had been passed by the B.B.F.C. Such matter must not depict any scene or incident which is not included in the film as passed by the Board.



J. E. OTTERSON

SUNDAY POLLS

IMPROPER INFLUENCES ALLEGED

ALLEGATIONS that Sunday opening polls did not fully represent the opinions of the electorate and that they were subject to improper influences were made on Thursday by a deputation to the Home Secretary from the Imperial Alliance for the Defence of Sunday.

The deputation, introduced by Sir Basil Peto, M.P., urged the importance of preserving Sunday as the national day of rest, and contended that the law as to the opening of cinemas on Sunday should be amended so as to provide that no poll should be effective unless a certain percentage of the electorate voted; and that there should be some limit on the expenditure incurred on propaganda in connection with a poll on the lines of the law governing Parliamentary and municipal elections.

Douglas Hacking (the Under Secretary) said that the Home Office was watching the situation carefully, and if it were shown that improper influences were being brought to bear so that the polls did not fairly represent the opinion of the several communities, it would be necessary, sooner or later, to consider what steps should be taken to rectify the situation.

It was felt that the Act was to some extent an experiment and longer experience of its working was desirable before the question of amending it was considered.

J. WALTON BROWN

WARNER'S NEW SALES MANAGER

Max Milder, managing director of Warner Bros., has appointed J. Walton Brown as general sales manager for Warner Bros.

"Jimmy," as J. Walton Brown has come to be known familiarly, joined the Trade as far back as 1919, and soon became one of its most popular members as branch manager of Phillips Films at Newcastle, which post he later relinquished in 1920 to open Goldwyn in the same city.

Then in August, 1921, Walton Brown took over Goldwyn in Scotland, for which company in April, 1923, he eventually became company supervisor.

He severed his connection with Goldwyn in 1924 to become general sales manager of F.B.O., which appointment he held until he transferred his business affections to Warner Bros. this year and became their shorts sales manager.

Eight years in charge of F.B.O. marked the ever-widening circle of his business friends and the continued increase of the goodwill which exists to-day between Walton Brown and the exhibitors.

Now he has carved a niche for himself in the esteem of the exhibitors in general throughout the country and therefore, as general sales manager of Warner Bros., he enters upon a new and wider sphere wherein he states his policy will be that of the "Open Door."

TRADE SPORT

B.I.P. BANK HOLIDAY GALA

An event worthy of the support of the film Trade is the athletic meeting to be held by the B.I.P. Sports and Social Club at the Barn, Barnet By-pass, Herts, on August Bank Holiday at 2 p.m. This newly formed club, which only came into being in the early summer, already boasts over 200 members, and their active enthusiasm has taken shape in the organisation of this ambitious sports meeting.

The programme of the meeting, which is held under A.A. laws, includes 26 events, of which 15 are confined to inter-departmental and inter-B.I.P. associated company events, but there are 11 open events for which entries will be heartily welcomed, and for which the prizes, valued at £150, will be presented by Gene Gerrard, Amy Veness, Anne Grey, and Lester Matthews.

Those desiring particulars of the open events and entrance forms should apply to Capt. Young, hon. organising secretary, at the B.I.P. Studios, Elstree.



Leo Carrillo and Kay Hammond in *RACE TRACK* (Gaumont-Ideal)

Thursday

This Week of Grace (Radio)

Prince Edward Theatre. 8.45 p.m.

On Thursday evening next, Radio Pictures are presenting their latest—and, according to advance reports, the best—Gracie Fields picture, "This Week of Grace," in which Miss Fields has been surrounded by a cast of star calibre: Henry Kendall, John Stuart, Frank Pettingell, Douglas Wakefield, and Vivien Foster.

The story, written by Nell Emerald in collaboration with Maurice Braddell, is a tale of a Lancashire mill girl who is chosen by an eccentric Duchess to look after her estates. The transplanting of Gracie Milroy, complete with family, from their humble quarters, to a magnificent country residence offers chances for comedy which neither the authors nor the players have missed.

Gracie Fields has been given free rein both as regards her inimitable humour and her equally inimitable style of singing. Amongst her songs are two numbers, "Happy Ending" and "My Lucky Day," which are destined to be the hits of the season when the picture is released. Maurice Elvey, who directed, is said to have infused an atmosphere of spontaneous gaiety and fun into the picture, which matches the infectious good humour of his star and the cast of comics with which she is surrounded.

Radio Pictures are confident that "This Week of Grace" is so packed with box-office angles that it will top the figures recorded for the Gracie Fields previous phenomenal successes.

Friday

Hearts of Oak (Inter-Prod.)

Palace Theatre. 3 p.m.

The International Productions film, "Hearts of Oak," is based upon the naval epic of Zeebrugge, and while, naturally, sequences from the original film of that name are included, the picture cannot be construed as one glorifying war.

The subject is produced by M. A. Wetherell, the producer of "Livingstone," "Somme," etc., and is presented in story form, with an excellent cast, headed by that popular and strong character actor, Frank Cellier. The "motif" throughout follows the line that the policing of the seas both in time of war and in time of peace is a matter of vital importance to the civilian population and non-combatants of all nations, Cellier playing the part of a veteran of Zeebrugge turned policeman in peace time.

This film has been produced with the approval and assistance of the Admiralty, the British Legion and the Zeebrugge (1918) Association, and is assured of their support throughout the country. Those sections of the film included by courtesy of the trustees of the Imperial War Museum, depicting the horror of submarine warfare—films, by the way, actually taken on the spot, thus forming an authentic record of those terrible events—comprise some of the most dramatic moments of the film. This is claimed to be the entertainment for to-day, and a graphic document for the next generation.

"Famous Fights" will also be shown. This forms a unique and interesting record of boxing from the earliest times, containing shots of the most famous fights since the beginning of the century, and brings back to the screen such personalities of the ring as Joe Gans, Jack Johnson, Jimmy Wilde, Luis Firpo, Jack Dempsey, Carpenter, Tunney, etc., winding up with the championship fight between Petersen and Pettifer early this year, many of the most important contests being in slow motion.

The Love Nest (Wardour)

London Hippodrome. 3 p.m.

The third of their new season's product to be presented to the Trade by B.I.P. is a Gene Gerrard comedy-de-luxe entitled "The Love Nest." Directed by Thomas Bentley and adapted by H. F. Maltby, the story revolves round the predicament of a young man who, on the night before his wedding when he is about to entertain his future wife, mother- and father-in-law, is embarrassed by the arrival of a strange young woman clad in very wet pyjamas who insists upon sheltering from the storm in his house. Gene's endeavours to hide her presence from his guests leads to hilarious complications considerably heightened by the arrival of a vengeful husband.

"The Love Nest" in addition to once again presenting Gene in a rôle eminently suited to his own particular brand of comedy, also brings to the screen Amy Veness in another mother-in-law rôle. The talented continental star, Camilla Horn,

LONDON TRADE SHOWS

New Offerings to be Screened between.
Thurs., July 29 and Wed., August 2

will be seen playing opposite Gene Gerrard and Nancy Burne, who made a very real impression on all who saw her first screen performance in "Facing the Music," plays a leading rôle.

My Lips Betray (Fox)

Cambridge Theatre. 8.30 p.m.

Lilian Harvey's first picture for Fox, "My Lips Betray," has a story, fast-moving and "peppy." It has been directed by John Blystone, who is said to have added to the polish and efficiency of Hollywood the deliciously light touch of the best of Continental directors.

Lilian Harvey is a little cabaret girl, who, after being "fired" from a beer-garden because her singing does not please the proprietor, catches the roving eye of the young king's chauffeur, played by El Brendel. Brendel gives her a lift home in his Majesty's new car, an incident which gives rise to gossip and scandal.

This reaches the ears of John Boles as the king and he decides to visit Lilian incognito to see for himself what his "favourite" is like. The young, handsome and debonaire officer completely captivates her. The king, who is fonder of singing his own lilting melodies than of dealing with affairs of State, finds it impossible to balance the budget of his tiny kingdom. So it is arranged that he shall marry a rich princess. However, she gets to hear of the rumour about the cabaret singer and departs in a huff.

The financial situation is saved by the discovery of oil in the territory and this enables the king to announce Lilian to his subjects as his bride-to-be.

Early to Bed (W. & F.)

Prince Edward Theatre. 8.45 p.m.

"Early to Bed," the film W. and F. are showing at the Prince Edward Theatre on Friday evening, is a Ufa-Gaumont-British picture, an Erich Pommer production.

Heather Angel and Fernand Gravey lead, being excellently supported by Lady Tree, Sonnie Hale, Donald Calthrop, Edmund Gwenn, Athene Seyler, Gillian Sand, Leslie Perrins and Lewis Shaw. Ludwig Berger directed.

It is an amusing story. Two young people, a manicurist and night restaurant waiter, "share a bed"—the former by night and the other by day. They do not meet in the house but as strangers in the street. They are mutually attracted and fall in love. In the way of comedies, complications arise, and the way out of the maze of happenings provides a wealth of fun.

Tuesday

Disgraced (Paramount)

Carlton. 10.30 a.m.

"Disgraced" is an all-star production featuring Helen Twelvetrees, who is Maurice Chevalier's new leading lady in "A Bed-time Story." The story is a sensational treatment of a girl's desertion by her wealthy lover when he plans a marriage to a woman of his own class.

When the girl realises that his love is

merely a thing of the moment and that he is ready to leave her in order to embark on a socially correct marriage, she becomes desperate. The dramatic development is intensified as the man seeks to put legal pressure on the girl in order to get rid of her, but retribution is not far behind and he suffers the fate of transgressors of the unwritten law.

Erle C. Kenton, who recently directed "From Hell to Heaven," made this dramatic film of which the leading rôles are played by Helen Twelvetrees, Bruce Cabot, William Harrigan, Adrienne Ames, Ken Murray and Charles Middleton.

Paramount Pictorial No. p29, which contains tremendous dramatic scenes of the break-up of the great Alaska ice-pack, will also be shown.

Contraband (Beacon)

RCA Theatre. 11 a.m.

Love, intrigue and adventure all combine to make "Contraband" a picture of unusual dramatic calibre. Dorothy Sebastian is featured with Don Alvarado. The powerful story concerns the efforts of Hernandez (Raoul Pareda) to smuggle arms across the border into Mexico, and the predicament in which two young lovers find themselves as the result of the girl's brother, José, played by Robert Ellis, being made an unwilling accessory. Through the villainy of Hernandez, Carlos is sentenced to death as a gun-runner, and is reprieved only at the last moment by José's confession, which prevents a revolutionary uprising and provides a happy climax.

Phantom Thunderbolt (Gaumont-Ideal)

Private Theatre. 11 a.m.

"Phantom Thunderbolt," a Ken Maynard subject, tells of the rivalry between neighbouring townships to secure a much-coveted railroad station, and is packed with thrill, interest and excitement. Ken Maynard, of course, leads his townfolks to victory. Prominent rôles are played by Frances Lee, Frank Rice, William Gould, and Bob Kortman.

The Flaming Signal (Famous Films)

Phoenix Theatre. 11.15 a.m.

"The Flaming Signal," which Famous Films are showing, is a thrilling story of the adventures of an intrepid aviator, Jim Robbins, who plans to fly his machine from Los Angeles to Hawaii. However, he meets with misfortune in a terrific storm and is saved by his dog, Flash, who warns him that the machine is on fire. He manages to land safely on a strange island, where he meets Sally James and her father, the island missionary, and they are later made prisoners by the natives who plan to burn them. Flash once again saves the situation by lighting a beacon which is seen by a passing ship, and Jim and Sally find happiness together. Marceline Day and John David Horsley are the featured players, and a strong supporting cast includes Carmelita Geraghty, Noah Beery, Henry B. Walthall, Mischa Auer, and, of course, Flash, the Wonder Dog.



Helen Twelvetrees and Bruce Cabot in *DISGRACED* (Paramount)

Sing, Sinner, Sing (P.D.C.)

Phoenix Theatre. 3 p.m.

One of the greatest casts ever assembled in an independent production appears in the forthcoming P.D.C. Majestic picture, "Sing, Sinner, Sing," which stars Paul Lukas, the sensation of Hollywood, who is rapidly assuming the position of the screen's most-sought-after leading man, and Leila Hyams, a star of the first magnitude.

Among other well-known names of this outstanding cast of "Sing, Sinner, Sing" are Donald Dillaway, Jill Bennett, George E. Stone, Pat O'Malley, Ruth Donnelly, Joyce Compton, John St. Polis and Walter McGrail.

Howard Christy directed from a novel by Wilson Collison, which presents the dramatic story of a man who confesses to a murder never committed in order to save the honour of the one woman in his life.

A Study in Scarlet (Gaumont-Ideal)

Prince Edward Theatre. 8.45 p.m.

Suggested by the famous adventure of Sherlock Holmes, by Sir Arthur Conan Doyle, "A Study in Scarlet," directed by Edwin L. Marin, is concerned with Holmes' endeavours to elucidate the mystery surrounding the deaths of several people, all members, he ascertains, of a criminal organisation known as "The Scarlet Ring."

The cast of players, with just a few exceptions, is British. Reginald Owen plays the rôle of Sherlock Holmes. He is suave and assured in his delivery of his lines and satisfies the mental picture one has formed as to appearance, as described by the famous author, Sir Arthur Conan Doyle. Warburton Gamble plays the rôle of Dr. Watson, an admirable foil for the more brilliant Holmes.

Allan Dinehart is the head of the criminal organisation, an important member of which is the celebrated actress, Anna May Wong, whose characterisation is brilliant indeed. June Clyde provides the romantic interest, together with John Warburton. Alan Mowbray plays the rôle of the detective, Lestrade. Other players in an outstanding cast are Wyndham Standing, Halliwell Hobbs, J. M. Kerrigan, Doris Lloyd, Billy Bevan, and Tetsu Komai. The film has scenes of Victoria Station, and the English atmosphere is admirably maintained throughout.

Wednesday

Race Track (Gaumont-Ideal)

Prince Edward Theatre. 3 p.m.

Leo Carrillo heads the cast of "Race Track," which was directed by James Cruze, of "The Covered Wagon" fame. While all the atmosphere, thrill and glamour of the racecourse are present, the film has a human angle in the conflict between a foster father and the mother of the youngster whom she deserted years previously, to gain the boy's affection. Loyalty demands that the boy stand by the man who has adopted and brought him up, but maternal affection is thrown into the balance against this, the resultant struggle being absorbing to a degree.

Carrillo gives an excellent character portrayal of an Italian bookmaker, and other prominent players are Junior Coghlan, in the rôle of the boy; Kay Hammond, as the mother, and Lee Moran as the bookmaker's assistant.

"LOVE'S OLD SWEET SONG"

BUTCHER'S QUICK FIRE TRADE SHOWS

This is Trade show week with Butcher's Film Service, no fewer than eight London and provincial presentations being held during the first four days, with one only held over to the beginning of next week.

The series commenced on Monday with the London première at the Palace Theatre. Meanwhile, separate copies were despatched to Sheffield, Cardiff and Manchester for presentation on Tuesday. A rapid "change over" enabled these copies to be transferred to Leeds, Liverpool and Manchester respectively for simultaneous exhibition on Wednesday morning.

To-day (Thursday), "Love's Old Sweet Song" will be shown at the Scala, Birmingham, at 10.45 a.m., and on Tuesday next, at 11 a.m., the first Scottish presentation will be given at the Playhouse, Glasgow.

By acting in this prompt manner Butcher's will put the provincial exhibitor on an equal footing with the London contemporaries so far as booking this important British picture is concerned, and there can be no doubt that the step will be widely appreciated throughout the Trade.



Scenes from *SING, SINNER, SING*, which P.D.C. will Trade show on Tuesday. The all-star cast of this film is headed by Paul Lukas and Leila Hyams

July 27, 1933

SLIDING SCALE BOOKING INQUIRY

S. MIDLAND MEMBERS GIVE THEIR VIEWS

AT the July meeting of the South Midland branch last week (R. CHETHAM presiding), a general discussion took place on film rentals. E. J. CARPENTER (Secretary) said he believed that exhibitors were keeping solid on the Birmingham resolution, as renters were working desperately hard to clinch 50 per cent. contracts.

Sliding Scale Difficulties

In giving the delegates' report of the General Council meeting, C. C. DAY stressed the impending investigation of sliding scale possibilities by the General Purposes Committee. Several members pointed out that a sliding scale was already in existence in some cases, though Mr. Day protested that it would certainly be an innovation so far as he was concerned.

SOUTHAN MORRIS: A sliding scale would be an advantage if the renters started it at a reasonable figure. The objection put forward is that exhibitors cannot be relied upon to give a fair estimate of their overhead expenses.

Mr. DAY expressed the opinion that renters were still trying to force blocks of pictures. It looked as if they were returning to block-booking.

A MEMBER: We have never got away from it.

Bargaining Powers

Mr. DAY asked why exhibitors should continue to be dictated to by the renters in this way.

Mr. MORRIS emphasised the peculiar nature of the film commodity. They could only get the film they wanted from the renter who had it, who was in a position to dictate terms. But the exhibitor who was in a solus position was able to keep some of the renters out, and he had noticed a tendency of many firms to keep out of districts altogether if they could not get their price.

In regard to signatures of the Birmingham resolution, the SECRETARY said that some exhibitors were reluctant to sign in case something came along to make them change their minds. But whether they signed or not, no small man in the business could afford to pay 50 per cent.

That figure might have been economic in the first days of the talkie boom. But they were now back to (and below) the takings of silent days, and yet were still asked 50 per cent.

One Hundred Strong

It was announced that the branch had now reached the 100 member mark, and that, when they got beyond that figure, the branch would be entitled to appoint a third delegate.

Mr. CHETHAM said he thought the Chairman for the year should automatically be made a delegate, and Mr. HEWITT moved a resolution to that effect, which was seconded by Mr. DAY and carried unanimously.

EXETER AND "A" FILMS

LOCAL WATCH COMMITTEE'S RECOMMENDATION

AT the last meeting of the Exeter City Council, it was recommended by the Watch Committee that when "A" films are shown, the category, together with the film title, and its approximate times of showing, must be displayed outside and in the cinema.

It was suggested that children under 16 should be excluded entirely from "adults only" films, but it is now understood that the Watch Committee do not propose to bar such children when they are with adults.

LICHFIELD BIRTHDAY

THE REGAL CELEBRATES

The Regal, Lichfield, which is controlled by County Cinemas, celebrated its first birthday on Tuesday last week. A special performance was given and this was attended by the Mayor and Mayoress and Constance Shotter. During birthday week all unemployed and old-age pensioners were admitted free of charge.

J. W. Phipps, the manager of the Regal, is well known in London by reason of his former connection with the Regal, Golders Green.

WOMBWELL CLOSURE

Under the ban of the Yorkshire West Riding County Council which calls for the closing of all cinemas not wholly built of brick or stone, the Hippodrome, Wombwell, near Barnsley, will close as a picture house on Saturday.

Herbert Collumbine, the proprietor, proposes to run concert parties and cabaret shows at the hall, and the new regime will commence on Monday.

A new cinema is to be built to replace the Hippodrome.



J. POLLARD

KENT AND HIGH RENTALS

EXHIBITORS TO BE CIRCULARISED

SPENCER MAY took the chair at last week's meeting of the Kent County branch. He paid a sympathetic tribute to the late C. Parker, who died recently, the members standing for a few moments.

On the proposition of **MORRIS LEVY**, and seconded by **Mr. TOMS**, it was agreed that a circular similar to the one issued by the London and Home Counties branch should be sent to each member, together with a post-card for a reply, outlining methods of booking that would be considered evasions of the Birmingham resolution limiting the price of any film to a maximum of 40 per cent., which had been adopted by the branch.

Sliding Scale

R. V. CROW, in reporting on the subject of a sliding scale basis for the hire of films, said the question would be investigated by the General Purposes Committee, with a view to negotiating such a scheme with the renters.

Carbons

In reference to the carbon situation, Mr. CROW reported that a special committee had been appointed, which was proceeding to try and arrange better terms for members.

SEARCH FOR BEAUTY

PARAMOUNT COMPETITION SUCCESS

News comes from all over the United Kingdom of the great success of the Paramount Search for Beauty Competition. Enormous public interest has been aroused, and thousands of entrants received. Kinema managers have played an important part in this by their efforts to secure valuable publicity.

During the past week entrants have been judged by committees at local cinemas and, subject to film tests, two candidates are selected to represent each area.

As part of the scheme, the test film is included in the cinema programme.

Managers who have taken part in the competition and cinemas where judging has taken place are as follows:—

George A. Higgs, Hippodrome, Bristol; R. Graham, Futurist, Birmingham; Peel Smith, Palace, Southampton; A. Gambold, Castle, Swansea; H. Heath, Cinema House, Sheffield; Elite, Nottingham; F. R. Cochwill, Theatre Royal, Bradford; Synod Hall, Edinburgh; Green's Playhouse, Glasgow; Picture House, Belfast; Capitol, Dublin; Rialto, Blackburn; C. Young, Paramount Theatre, Leeds.

ALL DAY-TIME SHOWS

All the foregoing, in pursuance of Wardour's established practice to so arrange matters that the convenience of exhibitors is the first consideration, will be presented to the Trade in the afternoon—a decision which is sure to find favour with exhibiting interests—more particularly those in the outlying country districts of the London area.

CRITICISMS ON POLICY OF HOSPITALITY

Notts and Derby Branch is not Pleased with Conference

J. LANGHAM BROWN (Long Eaton) caused something of a sensation at a meeting of the Notts. and Derby branch at Nottingham last week, by a heated reference to a speech at the Conference banquet at Glasgow.

In effect, he asked: "Is it any use attempting to go on with negotiations for sliding scales and reduced rentals when we make an honoured guest of one whose past policy has been contrary to the policy of this Association?"

"It is a serious matter," concluded Mr. Brown, "and the sooner we have a revolution and sack some of our officers, the better."

H. ELTON (General Council delegate) pointed out that the speaker at the banquet was voicing his personal views, and he doubted whether it was within the province of this branch to question an expression of individual opinion. Mr. Brown had referred to another "funny" speech, and he was glad to see he (Mr. Brown) had not quite lost his sense of humour.

He should laugh at the funny side, remembering they were after-dinner speeches, and not get all hot and bothered.

The Rentals Committee

A strong Rentals Committee had been set up, including Major Gale, continued Mr. Elton, and a member of this branch whose beliefs were all against paying high rentals. Mr. Pollard and he (Mr. Elton) thought something would be done if every exhibitor definitely supported the movement.

Conference De-Bunked

MR. BROWN stuck to his point, and Mr. HARRIS (Lincoln) said he went to the Conference as an unofficial delegate, paying his own expenses, in order to see something that would help the industry. Instead, he saw an exhibition of back-scratching and bouquet-throwing.

Mr. ELTON: You are referring to after-dinner speeches.

Mr. HARRIS: I am referring to the General Council meeting and to the whole Conference. Sixty per cent. of the exhibitors went there to see something done. Hand-clapping and having a jolly good time is not business.

Mr. ELTON objected. The decision not to pay more than 40 per cent. was one great thing done—it was a message sent forth to the whole of the industry in regard to film hire, and was going to do great good.

The matter then dropped, the Chairman (E. C. MORRIS) calling for the next business.

Quota Quality

The meeting opened with a report on the last meeting of the General Council by Mr. ELTON, who said one of the chief items tackled was raised by the London and Home Counties branch, and it was a matter that might affect a number of halls in this district. This was the question of obtaining quota films of good quality by certain houses who were in competition with the two major circuits.

One or two branches were in favour of going to the Board of Trade before defaulting in their quota, and endeavouring to obtain some exemption, and a very strong deputation, including one of the branch members, J. Pollard, had been arranged to interview the Board. Mr. Elton's personal view was that the representations with regard to the quota pictures of certain distributors would receive serious consideration.

The 40 per cent. Resolution

A Birmingham delegate, said Mr. Elton, assured the Council that, with one exception, the exhibitors there had remained loyal to the resolution on rentals. There was no doubt that throughout the country there was a feeling of revolt against the 50 per cent.

Mr. HARRIS: Except in Notts. and Derby. Mr. ELTON: What I should say is Notts. and Derby have not expressed their views.

Mr. HARRIS: They have had the opportunity.

Posting Rates

Another important matter—this time from the Scottish branch—was of interest to

Notts. and Derby. They considered bill-posting rates excessive, and referred the matter to the General Council. The correspondence was read, together with the opinion that considerably more money had been spent in the past than was necessary in this form of advertising, and members would not lose by reducing their outlay in this direction.

A MEMBER declared since an amalgamation of firms in the Notts. and Derby area the bill-posting charges had gone up 33½ per cent.

Mr. HARRIS said there was now so much national advertising on hoardings that other people were obscured. Nottingham exhibitors were paying much more for bill-posting than was paid in Lincoln.

The CHAIRMAN said, when the bill-posting firms amalgamated, the exhibitors had a meeting and decided to stop this kind of advertising, but one member broke away and the rest had to go back too.

Mr. HORTON said that since then the charges had gone up again. Moreover, the firms were very independent. Some would not put big sheets up at any time, and said so point blank.

Eventually, on the proposal of Mr. WILLCOCK, it was decided to watch carefully what was being done by other branches; Mr. ELTON adding: "If Scotland gets any reduction, then we will act."

A False Alarm

It was reported that a complaint about price-cutting in the district—referred to at the last meeting—had been investigated, and had proved to be entirely unfounded. In fact, the members thought the exhibitor raising the complaint owed an apology all round.

O'Brien's Article Disclaimed

With reference to the information that the General Council are following up an article which had appeared in *Pearson's Weekly*, the CHAIRMAN said he was glad to hear this, for he himself had intended to call attention to the matter. They should take it up strongly.

The Tax Campaign

A long discussion ensued on the plan for the coming Entertainment Tax campaign. It was declared that the Association made a mistake last time in advocating a reduction of tax generally, and it was proposed and seconded that the appeal should be limited to taking the tax off seats up to sixpence.

Criticising the last campaign, the CHAIRMAN said he thought the trailers were tosh.

Mr. ELTON: I think they were very good. They saved me many shorts. (Laughter.)

Mr. BROWN, however, moved an amendment—that delegates should be free to vote on proposals put before the General Council, "as the only one present who knew what happened last time."

He said a big majority, no doubt, favoured remission of the tax up to sixpence, but they were not united, and they had to go before the country with a united appeal. The Chancellor's argument meant that if the tax was taken off the sixpenny seats, others would have to pay 25 per cent. more. In this way they were going to have a split.

Mr. HORTON: It is really up to the Chancellor to remove the injustice. We were not responsible for it.

The motion was withdrawn and the amendment accepted.

The Late Chairman

A letter was read from Tom Wright, ex-Chairman of the branch, acknowledging the receipt of the presentation to him on his retirement. He wrote that he retired in January because he felt he was not aggressive enough for some of the younger members of the Association. He concluded by urging the Association not to relax in their fight, for drastic measures must be taken to get a reduction of taxation, particularly of the Entertainments Tax.

Current Charges

Members were surprised to hear that the recent reduction of electricity charges in Nottingham did not apply to cinemas.

The CHAIRMAN: And we are the largest consumers!

The Secretary (FRED. A. PRIOR) was asked to write to the Corporation, asking why the cinemas had been overlooked.

Local Trade Shows

Mr. HARRIS asked if something could not be done to prevent the clashing of Trade shows in Nottingham. Sometimes there were four or five on one day, and no more for the rest of the week.

A member stated that they really wanted more Trade shows. There were three or four organisations who ignored Nottingham altogether.

It was resolved to communicate with the renters about it.

Next Year's Vice-President

Mr. ELTON called attention to the fact that the Sheffield branch had decided to nominate Mr. J. Pollard for the next vice-presidency of the Association. Mr. Pollard was also a member of the Notts. and Derby branch. What were they going to do about it?

After some discussion, it was decided to get into touch with the Sheffield Association in order to have united support of the nomination.



Ramon Navarro, taking a busman's holiday at Shepherd's Bush, meets Evelyn Laye, as well as Tom Walls, who is seen in "Cuckoo in the Nest" make-up

VICTIMISATION CHARGE BY SHEFFIELD SHOWMEN

Suggestion of Efforts to Stop Rentals Campaign

Negotiations Hampered

THE allegation was made at the Sheffield C.E.A. that representatives of the renters were penning exhibitors whose names were mentioned in connection with rental discussions. A request was made that names should not be given in reports of C.E.A. proceedings. It was also announced that unanimous support had been given by the branch to the Birmingham resolution.

The matter arose out of the discussion on a proposal that the General Council should be asked to consider a recommendation that no film receiving eight marks or less in the C.E.A. Film Report should be booked on sharing terms.

Flat Rate Bookings

SYDNEY KIRKHAM, who presided, explained the position with regard to flat rate bookings for films receiving eight marks or less, and there was an interesting discussion.

NATHAN BLASKEY said their efforts to obtain a revision of film rentals did not appear to meet with a great deal of success. He agreed that films which could not obtain more than eight marks, exhibitors should adhere to the standard set by their association. If an exhibitor wanted one of those films he should be able to book it at a flat rate.

A. R. FAVELL said the whole question of film rentals was being reviewed by the General Purposes Committee, and this suggestion might be given consideration.

HARRY BRAMWELL pointed out that a number of winners had only received eight marks.

The CHAIRMAN said there was a chance they may find themselves paying more for a picture booked on a flat rate than they

would if they booked it on sharing terms, particularly if the film proved to be a real bad one.

Several members pointed out that this would not be the case, as in the majority of cases such films were booked as second features.

It was eventually agreed that the proposal should go forward to the Rentals Committee of the Association, as a recommendation from the branch asking them to consider whether it could be made workable.

Rental Debates in Camera

It was revealed by A. R. Favell in his General Council report that the General Purposes Committee had decided not to publish their findings as it was considered publicity interfered with their aims. The K.R.S., he said, never gave reports of their meeting, and he thought it was wise when film rentals were under discussion that reports should not be given.

Delay in Rental Negotiations

NATHAN BLASKEY asked what progress was being made towards the reduction of film rentals.

Mr. FAVELL said while the C.E.A. Committee was doing everything in their power, their efforts were being retarded by the action of the K.R.S., whose members were frequently away for long periods on business, and this was made an excuse for holding up the negotiations.

Support for Birmingham

The result of the special meeting held on the previous Friday to discuss the Birmingham resolution was formally announced by the chairman, who declared



HAROLD B. GENT

that there was absolute unanimity and he could see no reason for withholding the decision of the branch. The following official statement was circulated:—

"A special meeting of the branch was held on Friday to discuss the Birmingham resolution. It was one of the most representative ever held by the branch, a large attendance including members from every town and village in the branch area."

"It was at first suggested that the branch should content itself with limiting the price paid for any film to 40 per cent. The meeting, however, showed in unmistakable way that they were of the opinion that this did not go far enough, and that 40 per cent. should cover the entire programme. The discussion revealed unanimity for this view, and the following resolution was passed by an overwhelming majority."

"The meeting of the Sheffield branch confirms the Birmingham resolution and pledges itself not to pay more than 40 per cent. for the entire programme of films with exception of the news-reel."

"A large number of the exhibitors signed the pledges at the close of the meeting and others have done so since."

hibitor. None of them could tell definitely which brought the best results.

Although they were already favoured at Sheffield, if members thought the time had arrived when they should try for a further reduction in the charges, it was for them to say.

A. R. WALKER said he was charged two pence a sheet for a four-sheet poster by the Sheffield Billposting Co.; they only allow 1d. rate on six sheets and larger posters.

The Standard Contract

Passing on to deal with the standard contract, Mr. FAVELL said "Frankly, I am befogged with the position, and cannot tell you much about it." The contract, he said, is now in the hands of the solicitors; when it comes back we shall probably get to know something more about it.

Still on the Warpath

Evidence that Sheffield is not abating its efforts in the entertainment tax fight was evidenced in the report by the secretary that he had written to all the local Members of Parliament, and had thanked those who had assisted the Trade in its effort to get a reduction, and had expressed regret to those who had voted against the amendment. He read replies from three M.P.s.

Tom Williams, M.P., replied assuring them that his interest in "this penal tax" would be maintained until it was reduced or abolished.

J. Gurney Braithwaite, M.P., hon. secretary for the Sheffield Group of M.P.s, replied, stating that they were wholly alive to the strength of the exhibitors' case, and that it may have been possible to have secured some alteration by amending the tax on cheaper seats and increasing it on dearer ones. "As you are aware," he wrote, "your Trade was not in agreement with a change on those lines."

W. W. Boulton, M.P., wrote saying he had always expressed his opinion that there was need for reduction of tax immediately the revenue permitted.

Effective Advertising

A letter was read from the proprietors of a new Sheffield weekly newspaper offering a special advertising rate if the branch would agree to a scheme of collective advertising and guarantee a double column space.

The CHAIRMAN did not think this was a matter for collective action as they could not commit their members to advertising schemes. No action was taken.

DEFAULTERS ON THE ENTERTAINMENT TAX LEVY

BRISTOL BRANCH ON MEMBERS WHO FAILED TO PAY UP

MEMBERS who have failed to pay their Entertainment Tax were frankly discussed at a meeting of the Bristol branch, when the secretary, F. Alan Simpson, reported that there were 25 defaulters in the branch area who had not yet paid.

The chairman, A. B. ATKINSON, said it was very unfair that some houses did not pay their share. He thought they did not realise that, although no concession had been obtained, they had made a very good impression, and it was felt that when the Chancellor had any surplus money which he could use for the purpose of giving concessions, the Entertainment Tax would be the first to be considered and to get relief. This was due to the efforts that had been made in the recent campaign.

It was decided that the members who had not paid should be written to and the matter brought up again at the next meeting.

British Film Quality

Reporting on the business transacted at the last General Council meeting, the CHAIRMAN said, regarding the question of the quality of quota films, it was very difficult for independent exhibitors in districts where they were in competition with big circuit houses to get the class of picture that would bring money into the pay-box.

If any members of the branch had difficulty in getting satisfactory quota films, and if they had any information that was likely to be of any assistance to the deputation that had been appointed to wait upon the President of the Board of Trade on the matter, it would be appreciated if they would forward it to the General Secretary.

Poster Costs

Mr. ATKINSON also gave particulars of the recommendation of the General Purposes Committee on the matter of billposting charges. After a brief discussion, it was decided that a questionnaire should be sent to all members of the branch asking if they had any complaints to make regarding billposting charges in their district, or if they received any rebate, and then, when this information had been collated, the matter should be brought up again at the next meeting of the branch.

This will not take place until September 15, as the members, in accordance with the usual custom, agreed to suspend the August meeting.

Please Turn Up

A special request was made to all Bristol members who may have fixed their holidays later than the date of the next meeting to notify the secretary to that effect, as an item of particular importance to Bristol members will be placed on the agenda of that meeting, unless it should be decided to hold a special meeting, and it is desired that all Bristol members of the branch shall be present when it is discussed.

Following the general business, there was a special discussion on film rentals, but this was held *in camera*, and no statement was issued.

PARK, BRISTOL REDECORATED

An extensive scheme of improvement has been carried out at the Park Picture House, Bristol, including new decorations and seating.

The vestibule has been coloured in a scheme of red and blue, while the auditorium and the walls of the staircase and balcony have been decorated in an attractive colour scheme with a tangerine base with primrose panels in a sage-blue frame, and finished in a futurist design.

The whole of the ground floor of the house has been re-seated with tip-up chairs in red plush. New Kalee machines have been installed in the operating-box and the latest type of resistances, while the generators have been reconditioned. A new rubber screen has also been installed.

The exterior of the house is also to be re-decorated, and this will be put in hand shortly. The finish will be the installation of Neon lighting, which will be completed before the dark evenings arrive.

Municipal Competition

AND PUBLIC-HOUSE SHOWS

Special Meeting Promised

The serious possibilities arising from the competition from municipal concerts in Sheffield and shows in public-houses and hotels was discussed by the Sheffield C.E.A. at its last meeting, when it was stated by W. B. GIBSON that the Trade was being hard hit by this form of competition.

SYDNEY KIRKHAM, the chairman, said the matter had been fully discussed by the branch advisory committee, and Claude Barker had interviewed the Town Clerk. In the absence of Mr. Barker he could not say exactly what was the result of the interview, but so far as he remembered, so long as the hotels conformed with the city by-laws nothing could be done.

WILFRED BRYAN thought it was possible to do something to check the menace of these free concerts.

H. NEWTON said at Sheffield, so long as the room was over a certain size, it was possible to obtain a dancing and singing licence and give free concerts. At Rotherham and some of the colliery villages these could be given on Sundays as well as weekdays.

C. B. GIBSON expressed the view that something might be done with regard to the provision of gangways, exits and entrances, as was compulsory at cinemas.

Municipal Concerts

Strong exception was also taken by managers to the municipality competing with exhibitors.

The CHAIRMAN said a deputation was informed that no further concerts were contemplated this year, as a loss of over £200 was shown on those already held.

W. B. GIBSON said he understood the concerts were to be resumed in September.

HAROLD B. GENT said exhibitors had to pay their share to make good the losses in addition to being hit by the competition. Action should be taken at once without waiting until the autumn. He suggested that a sub-committee should be appointed to interview the leaders of the two groups in the

City Council with a view of securing their assistance.

Other speakers urged the necessity of speedy action, and it was decided that a special meeting of the branch advisory committee should be held as early as possible and steps taken to deal with the situation.

Dearth of Quota Films

A. R. FAVELL referred to the dearth of good films for quota purposes. He advised members to keep a complete record for future production if necessary.

WILFRED BRYAN said he was pleased to hear something was being done. Because British producers had had one or two film successes they were now demanding a minimum six days' booking and 40 per cent. for practically every film. Such terms made it impossible for small halls to get their quota economically, and something would have to be done.

The CHAIRMAN, instancing his own position, said he had filled up a contract for British films at prices for which he could obtain foreign films for the same dates. The contract was turned down, and he was keeping it as evidence in case that should be needed at a later date.

Other members cited instances of their difficulty in obtaining quota films at reasonable prices, and the matter dropped.

Poster Advertising

On the subject of poster advertising, Mr. FAVELL said they tackled the problem of themselves some months ago, and consequently Sheffield was one of the cheapest places in Great Britain for billposting. They had got a reduction from twopenny to three-halfpence a sheet, and other concessions.

Some of the C.E.A. delegates, he said, were strongly in favour of advertising on the hoardings being reduced or cut out altogether. It was a remarkable fact that where it had been cut out business had improved. The method of advertising to be applied was a matter for the individual ex-

OUR USHERETTE



By J. P. DAVIS

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BRITISH PICTURES
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First Feature Proposition

LOVE'S OLD SWEET SONG

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Inspired by Molloy's Immortal Ballad
with

JOHN STUART

JOAN WYNDHAM

WILLIAM FRESHMAN

JULIE SUEDO

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Butcher's Empire Pictures

A MAGNETIC ATTRACTION

THAT WILL DRAW BIG MONEY
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*The FIRST of BUTCHER'S
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H.B. WARNER and EDWARD ARNOLD
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ZANE GREY'S SUNSET PASS

WITH
RANDOLPH SCOTT
TOM KEENE
KATHLEEN BURKE
NOAH BEERY
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WITH
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BRUCE CABOT
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DIRECTED BY
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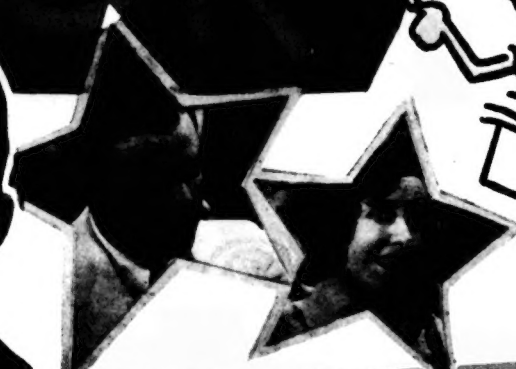
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THE OX ROAD CO-EDS

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RELEASING YEAR
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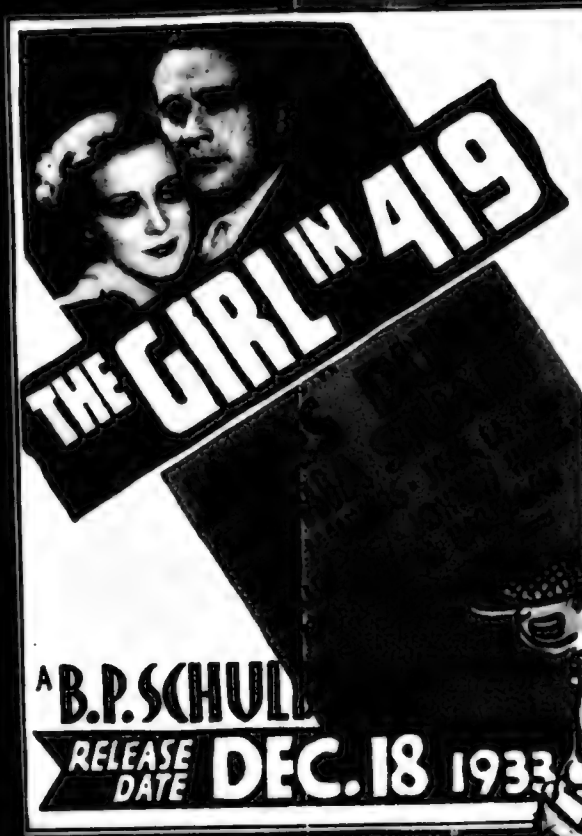
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WITH
PAT PATTERSON
FRANK STANMORE
WALLACE DOUGLAS
MORTON SELTON
(BRITISH)

A Paramount Release

RELEASE DATE **DEC. 4 1933**



THE GIRL IN 419

A **B.P. SCHULL**

RELEASE DATE **DEC. 18 1933**

INTERNATIONAL HOUSE

WITH **PEGGY HOPKINS JOYCE**
W.C. FIELDS • **RUDY VALLEE** •
STUART ERWIN • **BURNS AND ALLEN** •
SARI MARITZA • **COL. STOOPNAGLE AND BUDD**
CAB CALLOWAY AND HIS ORCHESTRA • **BABY ROSE MARIE**
BELA LUGOSI • **LONA ANDRE** • **STERLING HOLLOWAY** • **FRANKLIN PANGBORN**
EDMUND BREESE • **LUMSDEN HARE** AND
THE GIRLS IN CELLOPHANE DIRECTED BY **EDWARD SUTHERLAND**

THE STORY OF TEMPLE DRAKE

WITH
MIRIAM HOPKINS
JACK LA RUE
WILLIAM GARGAN
WILLIAM COLLIER JR.
IRVING PICHEL AND
SIR GUY STANDING
BY **WILLIAM FAULKNER**
DIRECTED BY **STEPHEN ROBERTS**

RELEASE DATE **JAN. 8 1934**



ADAPTED FROM
SIR ARTHUR
CONAN DOYLE'S
DRAMA
"THE STORY OF
'WATERLOO'"

BRITISH

RELEASE DATE **JAN. 8 1934**



Zane Grey's
MAN OF THE FOREST

RANDOLPH SCOTT
VERNA HILLIE • **BUSTER CRABBE**

RELEASE DATE **JAN. 15 1934**

OVER, GENTLEMEN, TO
THE NEXT PAGE...

PARAMOUNT *Pictures*

*~and here
are more of* **PARAMOUNT'S**

MARLENE DIETRICH



IN **SONG of SONGS**

WITH
**BRIAN AHERNE
LIONEL ATWILL
ALISON SKIPWORTH**

*FROM THE STORY BY HERMANN SUDERMANN
AND THE PLAY BY EDWARD SHELDON*

&
ROUBEN MAMOULIAN
Production



SUPERNATURAL

WITH
CAROL LOMBARD
RALPH SCOTT
VIVIANE OSBORNE · ALLAN DINEHART
H.B. WARNER AND WILLIAM FARNUM
STORY BY GARNETT WESTON
A HALPERIN PRODUCTION

RELEASE
DATE **FEB. 5, 1934**



MIDNIGHT CLUB

WITH
**CLIVE BROOK
GEORGE RAFT
HELEN VINSON
ALISON SKIPWORTH
SIR GUY STANDING**

RELEASE
DATE **FEB. 19, 1934**

If it's a Paramount



KINEMATOGRAPH WEEKLY
JULY 27, 1933

ND QUARTER PICTURES

RELEASING YEAR
1933-34



GAMBLING



WITH
CARY GRANT
BENITA HUME
JACK LARUE
GLENDIA FARRELL
& **ROSCOE KARNS**

DIRECTED BY...
LOUIS GASNIER AND
MAX MARCIN

The PURSE STRINGS



RELEASE DATE **JAN. 29 1934**

THIS DAY AND AGE



RELEASE DATE **FEB. 26 1934**



Her BODYGUARD

WITH
EDMUND LOWE
WYNNE GIBSON

EDWARD ARNOLD AND
ALLAN DINEHART

RELEASE DATE **FEB. 12 1934**

THE FLAW

WITH
JOHN STUART
AND FRANKLIN BELLAMY

STORY BY **BRANDON FLEMING**
A Paramount Release
(BRITISH)

FEB. 1934

ANNE GREY

IN *The*
LULIE

BY **J. W. SABBEN CLARE...**
PRODUCED BY **ARTHUR MAUDE**
A **PARAMOUNT RELEASE**
(BRITISH)



RELEASE DATE **FEB. 12 1934**

Picture it's the best show in town!

"COLLEGE HUMOUR"



Incidents from *COLLEGE HUMOUR*, claimed to be an outstanding musical offering of the season which is enjoying a successful run at the Carlton. The cast of this Paramount picture includes Bing Crosby, Richard Arlen, Mary Carlisle, Jack Oakie, George Burns and Gracie Allen. Love making and football are the chief diversions at the happy co-ed institution which is the background of this cheerful melange of fun, frolic and music.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Arizona to Broadway (Fox)—American.	67 min. (A)	James Dunn, Joan Bennett, Herbert Mundin, Ken Maynard, Dorothy Dix, Bill Boyd, William Gargan, Wynne Gibson.	Gangster comedy burlesque, a trifle weak in treatment but made amusing by the quaintness and cleverness of Herbert Mundin. Very good production qualities.	Average two-feature programme booking. Of little appeal to juveniles.
Drum Taps (Gaumont-Ideal)—American.	60 min. (U)	Ken Maynard, Dorothy Dix, Bill Boyd, William Gargan, Wynne Gibson.	Conventional Western drama, with plenty of action, romance, and strong juvenile interest.	Adequate supporting fare for the masses. Good stuff for the youngsters. Sound two-feature programme booking. Unsuitable for children.
Emergency Call (Radio)—American.	59 min. (A)	Henry Kendall, Ida Lupino, John Mills, Boris Karloff, Cedric Hardwicke, Dorothy Hyson, James Dunn, Gloria Stuart, David Manners.	Drama of fresh American hospital racket. Grim theme, but many light interludes, and good characterisation by strong cast.	Good general booking. Should prove harmless for children.
Ghost Camera (Radio)—British.	68 min. (A)	Henry Kendall, Ida Lupino, John Mills, Boris Karloff, Cedric Hardwicke, Dorothy Hyson, James Dunn, Gloria Stuart, David Manners.	Quiet, unhurried British crime drama, with an ingenious story, pleasing characterisation and refreshing atmosphere. Development leisurely, but culminating episodes slick and satisfactory.	Potential booking for the masses, one that should respond to exploitation. Definitely unsuitable for children. Very good popular booking. Hardly suitable for children.
Goal, The (W. & F.)—British.	80 min. (A)	Boris Karloff, Cedric Hardwicke, Dorothy Hyson, James Dunn, Gloria Stuart, David Manners.	Fantastic thriller, the incredible story of which lacks balance in treatment. Atmosphere, however, good, and title and star appeal strong.	Useful supporting feature. Safe entertainment for children.
Girl in 419, The (Paramount)—American.	60 min. (A)	Arthur Margetson, Viola Keats, S. Victor Stanley, Ginger Rogers, Norman Foster, Gregory Ratoff.	Incredible but vigorous and entertaining romantic melodrama. Good atmosphere, excellent characterisation and shrewd treatment.	Attractive two-feature programme proposition. Safe for juveniles.
His Grace Gives Notice (Radio)—British.	57 min. (A)	Arthur Margetson, Viola Keats, S. Victor Stanley, Ginger Rogers, Norman Foster, Gregory Ratoff.	Simple, refreshing romantic comedy drama, with good cast and competent direction.	Fair average popular booking. Suitable for children.
Imaginary Sweetheart (Radio)—American.	72 min. (A)	Victor McLaglen, Ruth Hall, Regis Toomey, Nancy Burne, Terence de Marney, Eliot Makeham, Charlie Ruggles, Phil Harris, Greta Nissen.	Strong cast in a very American, but nevertheless, amusing comedy drama, which takes for its subject the debunking of wireless advertising. Good treatment and atmosphere.	Engaging, supporting trifle. Safe for juveniles.
Laughin' at Life (Universal)—American.	70 min. (A)	Victor McLaglen, Ruth Hall, Regis Toomey, Nancy Burne, Terence de Marney, Eliot Makeham, Charlie Ruggles, Phil Harris, Greta Nissen.	Adventurous comedy drama, with incredible story and unconvincing atmosphere, but entertaining performance by star and box-office support.	Capital light booking. Suitable for children.
Little Napoleon (Fox)—British.	44 min. (U)	Nancy Burne, Terence de Marney, Eliot Makeham, Charlie Ruggles, Phil Harris, Greta Nissen.	Romantic drama, an unpretentious picture which breaks new ground and has human appeal. Characterisation sincere, and production qualities good.	Excellent booking, especially for good-class halls. Undoubtedly a picture for the juveniles.
Melody Cruise (Radio)—American.	75 min. (A)	Irene Dunne, Laura Hope Crews, Joel McCrea, Bebe Daniels, Victor Varconi, Frederick Lloyd.	Scintillating comedy with music, the strength of which lies in its brilliant camera and technical work. Story slight, but scores the laughs through the tireless resourcefulness of Ruggles.	Excellent entertainment, particularly for high-class halls.
90 deg. South (New Era)—British.	72 min. (U)	Irene Dunne, Laura Hope Crews, Joel McCrea, Bebe Daniels, Victor Varconi, Frederick Lloyd.	Synchronised and re-edited record of Scott's last expedition, which appeals through its authenticity and dramatic nature. In its new form it compares favourably with modern product, and is an outstanding tribute to British heroism.	Captivating, light booking with star pull. Harmless for children.
Silver Cord, The (Radio)—American.	75 min. (A)	Irene Dunne, Laura Hope Crews, Joel McCrea, Bebe Daniels, Victor Varconi, Frederick Lloyd.	Emotional domestic drama, with an intelligent theme. Clever treatment, brilliant characterisation and excellent dialogue. Feminine appeal irresistible.	Average booking for other than family halls. Definitely unsuitable for children.
Song You Gave Me, The (Wardour)—British.	83 min. (U)	Irene Dunne, Laura Hope Crews, Joel McCrea, Bebe Daniels, Victor Varconi, Frederick Lloyd.	Vienne romantic comedy with music, set in a modern and scintillating atmosphere. Story slight, but conventionalities glossed over by fascinating and versatile performance by star. Good camera work and direction.	Acceptable supporting offering for popular programmes. Murder theme renders it unsuitable for juveniles.
Story of Temple Drake, The (Paramount)—American.	58 min. (A)	Miriam Hopkins, Jack La Rue, William Gargan, Chester Morris, Vivienne Osborne, Henry Stephenson.	Sex drama, adapted from a novel by William Faulkner. Theme and development rather obscured by obvious cutting, but characterisation interesting.	
To-morrow at Seven (Radio)—American.	62 min. (A)	Chester Morris, Vivienne Osborne, Henry Stephenson.	Popular mystery thriller with varied settings, good characterisation and light comedy relief.	

* A British Picture.

REVIEWS FOR SHOWMEN

Emergency Call.

Radio. American (A). Directed by Edward Cahn. Featuring Bill Boyd, William Gargan and Wynne Gibson. 5,294 feet. Released January 1, 1934

A DRAMA of the American hospital and ambulance chaser racket, which, although grim in theme, has many light interludes. It throws light on yet another racket, and is directed to provide entertainment on actionful lines, with plenty of comedy, thrills, and typical gangster situations. Good two-feature programme booking for halls with a taste for strong stories.

Story.—Joe Bradley, a doctor on the street casualty section of the City Hospital, learns from Steve Brennan, his ambulance driver, of the racket whereby crooks claim heavy damages for fictitious injuries received after being run down. Steve hints that Dr. Averill, head of the hospital, knows this, but cannot interfere as he owes his job to Rourke, the gang leader. Bradley, being in love with Averill's daughter, resents this, but proof follows when the pair are put on the spot for unmasking one of the gangster's men. Bradley and Steve answer a fake call and Steve is stabbed, but when Bradley operates, the anaesthetic, supplied by Rourke, fails, and Steve dies. Later, Rourke overhears Bradley accuse Averill of murder, and he fractures Bradley's skull, necessitating an operation. This Averill is able to stop, but he is shot by the gangster who then meets his death at the hands of Mabel, Steve's sweetheart.

Acting.—Bill Boyd, playing the young doctor, Bradley, is able, in the latter part of the production, to give one of his usual robust characterisations. The early stages are carried through by William Gargan as Steve, who invests a likeable spirit into the part. Wynne Gibson, as Mabel, is inclined to overact the emotional sequences, but is pleasing in a lighter vein. The rest of the lengthy cast play well in support.

Production.—The dramatic theme of the production is greatly lessened by the likeable manner of the ambulance driver, who provides many humorous touches which add greatly to the picture's entertainment value. Thrills are provided, and the picture moves with plenty of action to familiar gangster scenes and killings. A capable and large cast put over the story well and make the most of the popular situations.

Settings and Photography.—Hospital interiors, the operating theatre, and fast driving in city streets add colour to the story, and are well photographed.

Points of Appeal.—Strong racketeering story, humour, thrills, and capable cast.

Melody Cruise

Radio. American (A). Directed by Mark Sandrich. Featuring Charlie Ruggles, Phil Harris and Greta Nissen. 6,785 feet. Released December 25, 1933.

SCINTILLATING comedy with music, the airy story of which gains strength through the extravagant presentation, brilliant camera work, resourceful performance by Charlie Ruggles, background of ravishing feminine beauty and slick coordination of melody and action.

All the popular elements are blended with decorative imagination, and the film in its entirety carries the audience into a happy atmosphere of infectious gaiety. Capital light booking.

Story.—Allan Chandler, a young bachelor, and Pete Wells, his bibulous and very much married friend, start on a pleasure cruise together. Peter is fearful of the susceptible Allan plunging into matrimony, so to pacify him Allan persuades him to tabulate his past follies in a letter and post it to his wife, only to be opened in the event of his (Allan's) marriage. Rather than disrupt Pete's marital relationship, Allan strives to remain single, but not even Pete's

subterfuge can prevent the inevitable happening, with amusing results.

Acting.—Charlie Ruggles is delightful as the bibulous Pete, and scores an easy succession of laughs with effortless ease. Phil Harris, however, is not so happily cast as Allan, and has very little personality. Greta Nissen, Helen Mack, Chick Chandler, June Brewster, Florence Roberts, and Marjorie Gateson, however, form an attractive and competent supporting team and enliven the by-play.

Production.—The story of this picture is just airy nonsense, but it is treated cleverly by the cameraman, who is responsible for many brilliant touches.

Despite the tireless efforts of Charlie Ruggles the comedy occasionally flags, but here, again, technical skill fills the breach with clever stagecraft, resulting in a delightful ice ballet and other attractive innovations. The film's strength and charm lie in its ability to waft away mundane cares without making too great a tax on the intelligence.

Settings and Photography.—The luxury of life on a modern pleasure cruiser is lavishly depicted in its many phases, the comedy situations are timed to the second, while the camera work displays positive genius.

Points of Appeal.—Light, irresponsible story, popularity and resourcefulness of star, attractive feminine support, humorous theme, and outstanding photography and treatment.

Imaginary Sweetheart

Radio. American (A). Directed by William Seiter. Featuring Ginger Rogers, Norman Foster and Gregory Ratoff. 6,411 feet. Released December 11, 1933.

SATIRICAL, romantic comedy drama, a picture which draws pleasant, innocuous entertainment from the debunking of American wireless advertising. The plot, at times, wades rather heavily through technicalities, but there is nevertheless plenty of light relief and popular romantic sentiment to afford lively diversion. Attractive two-feature proposition with a strong pull in its all-star cast.

Story.—Glory, a wireless singer, known as the Purty Girl, and employed by Ipswich, head of the Ipsie Wipsie Wash Cloth Company, tires of leading a restricted life, and refuses to renew her contract unless she can paint the town red. To pacify her, a marriage is arranged between her and Jim, a country hick, one of her fans, the ceremony being afforded due publicity.

Gloria, however, appears to revel in the simple life, and Ipswich has a rival in Kelsey, head of the Kelsey Dish Rag Company, for her services. Kelsey signs her up, but Ipswich gets his own back by starring Jim, and it is a case of check-mate until the rivals amalgamate.

Acting.—Ginger Rogers plays her part with cleverness as Gloria, and shows how easily the public can be gulled. Norman Foster suggests good type as Jim, Gregory Ratoff has no difficulty in playing the part of Ipswich, and Zasu Pitts, Frank McHugh, Franklin Pangborn and Edgar Kennedy are more than equal to the demands in the supporting roles.

Production.—The fundamentals of the play are definitely trans-Atlantic in application, but the satirical treatment takes a broad outlook and enables most of the humour and all the romance to carry a universal appeal. The experienced and popular players adapt their talent to the mood and wit of the comedy, and bring to the situations entertainment of wide variety and sound quality, while the presentation is expensive and appropriate, and supplies excellent atmosphere.

Settings and Photography.—The power of radio advertising is made abundantly evident, and the guying of this form of publicity is made possible and humorous by the painstaking detail and general high quality of the staging.

Points of Appeal.—Unusual and amusing theme, popular comedy romance, effective team work by strong cast, bright satirical touches and realistic presentation.

Drum Taps

Gaumont Ideal. American (U). Directed by J. P. McGowan. Featuring Ken Maynard and Dorothy Dix. 5,424 feet. Release date not fixed.

CONVENTIONAL Western drama, a story of a lone fight against injustice, played with plenty of vigour, and at a hectic pace against picturesque outdoor scenery. Although the picture fails to break into new territory, it covers the old with a dash and freshness which make for safe, popular entertainment. Adequate supporting fare.

Story.—Ken Cartwright discovers that the grandfather of his fiancée, Eileen, is being victimised by land jumpers, whose hide-out is in an impregnable pass. He cannot prevent the murder of the grandfather, but his courage and resourcefulness, coupled with the whole-hearted co-operation of a troop of boy scouts, enable him to beard the crooks in their den and bring about their timely arrest.

Acting.—Ken Maynard rides and fights with a courage of a real hero, Dorothy Dix displays disarming simplicity as Eileen, and a hardy cast contribute first-rate support.

Production.—Devised to entertain the young of all ages, this simple outdoor drama achieves its commendable purpose with good effect. Everything is kept on the move, and the action is punctuated with plenty of fights, clever horsemanship, and, of course, essential romance.

Settings and Photography.—The outdoor scenery is superb, and full use is made of the happy ground for stunting furnished by nature. Lighting and photography are very good.

Points of Appeal.—Clean, vigorous story, refreshing atmosphere, hard team work, realistic fights, and romance.

90° South

New Era. British (U). Directed by Herbert G. Ponting. Release date not fixed.

THROUGH the enterprise of Herbert G. Ponting the authentic record of Scott's last expedition to the South Pole has been re-edited and provided with a commentary and incidental music so well that it now provides thrilling entertainment which compares favourably with modern product.

This epic of the conquest of the Antarctic, the indomitable courage of the gallant band, and the glorious end, forms a truly great film, which should be a success with most audiences and especially with the better-class patron.

Production.—Mr. Ponting, who accompanied the Expedition as the official photographer, has edited his records to give prominence to the salient features of the story, and the film opens with an introduction by Vice-Admiral E. R. G. Evans, who was also a member of the Expedition.

The sailing of the *Terra Nova*, which carried the party of explorers and scientists from London in November, 1910, and its subsequent departure from New Zealand for the Polar regions, is first shown. The grim struggle through great ice fields to Ross Island, which was made the base for the 900-mile journey overland to the Pole, follows, and is vividly photographed.

Camp-life incidents form an interesting part of the production, and the rigours of life on the ice-bound islands are depicted. The only living creatures in the territory, seals, penguins, whales, etc., are given a place in the narrative, and the many shots of pictorial beauty make a special appeal.

The preparation for the long and arduous journey, the departure of Scott and his four companions, the disappointment awaiting them, and their tragic end, are graphically described in the fitting commentary, which closes with extracts from Scott's diary. The film is a glorious tribute to British heroism, and as such should find a place in any programme. It is undoubtedly a picture for the juveniles.

Points of Appeal.—Authenticity of the production, dramatic and interesting story, pictorial beauty, and clear commentary.

The Girl in 419.

Paramount. American (A). Directed by Alexander Hall and George Somnes. Featuring James Dunn, Gloria Stuart and David Manners. 5,233 feet. Released December 18, 1933.

A VIGOROUS romantic drama, a very American and up-to-date version of a doctor's dilemma which has very little plausibility, but plenty of action, punch, humour, and love interest. The essential elements are set in a vital atmosphere, and excellent characterisation rounds off the hectic entertainment, the appeal of which is addressed with a sure hand to the masses. Very good, popular booking.

Story.—Daniel French, a clever young hospital doctor, a susceptible young gentleman, who takes an unprofessional interest in attractive nurses, falls heavily for Mary Dolan, an emergency case whom he nurses back to life after she had been cruelly beaten up by gangsters. On her recovery he discovers that she is the ex-girl friend of Peter Lawton, a ruthless racketeer, but he cannot shield her from harm as the arrest of Lawton will lead to hers. His good friend, Martin Nichols, a budding surgeon, however, releases him from his dilemma by seeing that Lawton, who is brought in apparently suffering from poisoning, fails to recover.

Acting.—James Dunn is good as the unethical but genial Daniel, Gloria Stuart is most attractive as Mary, David Manners is sound as the accommodating Martin, and the supporting players represent excellent types.

Production.—This is real hokum, but disarming hokum, stuff that invariably pleases the masses, and which the Americans put over with such showmanship and skill. The staging is very good, allowing for the fact that extraordinary licence is permitted in the hospital, and crisp humour is deftly employed to punctuate the rough stuff. The love theme threads its way neatly through the exciting happenings, and not only holds the picture together, but assures it strong general appeal.

Settings and Photography.—The main action takes place in an emergency hospital, and the backgrounds, although a trifle grim, fit the action and promote good atmosphere.

Points of Appeal.—Hectic story, vital atmosphere, first-rate characterisation, humour, romance and thrills.

Laughin' at Life

Universal. American (U). Directed by Claude Ford Beebe. Featuring Victor McLaglen, Ruth Hall and Regis Toomey. 6,422 feet. Release date not fixed.

A COMEDY drama of adventure, the entertainment of which lies principally in the genial virility of Victor McLaglen, who puts up an intriguing and dashing performance in the lead, despite the incredibility of the rôle. The atmosphere is colourful rather than convincing, and the long cast, although rather wasted, provides a list of attractive names which showmanship should turn to good account. Fair average popular booking.

Story.—McHale, an adventurous, irresponsible Irishman, is dodging the authorities in many quarters of the globe when he learns that his wife has died. He tries to trace his small son, Pat, but is unsuccessful, and returns to adventure.

The passing of years finds him in Mexico, where he is engaged in gun-running, and while there coincidence throws him and his son, Pat, now grown to manhood, together. Pat becomes his ally, but when things become too hot for them, McHale saves his son from harm, and after putting

him on the road to romance, leaves abruptly, intent upon seeking new adventure.

Acting.—Victor McLaglen, who is worthy of better material, is likeable and fascinating as McHale, and puts punch and good humour into his portrayal. Regis Toomey is adequate as Pat, Ruth Hall is an attractive heroine, and Conchita Montenegro, William Boyd, Lois Wilson, Noah Beery, Tully Marshall, Henry B. Walthall and J. Farrell MacDonald furnish a powerful supporting team.

Production.—This production can boast of an all-star cast, but, unfortunately, the subject-matter does not merit such a galaxy of attractive talent. However, accepted as a breezy, naive comedy-drama, it provides modest and fresh diversion, and it should, with such a popular and resourceful player as McLaglen at the head of the bill, make a useful supporting attraction for the masses.

Settings and Photography.—The settings are not particularly convincing, but the atmosphere fits the story. Lighting and photography are good.

Points of Appeal.—Star, popular comedy and romance, ingenious action, box-office cast.

Love's Old Sweet Song

Butcher. British (A). Directed by Manning Haynes. Featuring John Stuart, William Freshman and Joan Wyndham. 7,178 feet. Release date not fixed.

SENTIMENTAL melodrama, a naive, popular mixture of the simple and sophisticated, suggested by the famous old ballad. Although the story is conventional in substance, the plot nevertheless clearly leads to comprehensive entertainment, the appeal of which is directed with unflinching skill to the masses. A sound cast enters into the spirit of the play, and the earnestness of the artists, coupled with straightforward direction, in which good pictorial work plays a pleasing part, put the seal of satisfaction on the picture, and enables it to carry modest emotional appeal. Sound programme proposition, with excellent title, one fraught with possibilities, for popular and industrial halls.

Story.—Mary Dean, an attractive vocalist, is loved by Jimmy Croft, a young farmer, but leaves the district with her manager, Paul Kingsley, who is secretly in love with her, to take up a broadcasting contract in London. There she meets his worthless half-brother, Eric, who wins her favours and drops his mistress, Iris, to marry her. Many months later Eric is threatened with breach-of-promise proceedings by Iris, and Paul goes to her flat and temporarily buys her silence. Following this, she is found murdered, and Paul, who had seen Eric arrive as he had left, knows him to be guilty. His love for Mary, who is about to have a child, stills his tongue, and he is sentenced for manslaughter.

Eric leaves Mary practically destitute, and she and her small son, Podger, make their home with Jimmy. He, later, tells her who was the real murderer, and she leaves to meet Paul on his release.

Eric arrives, intent on blackmail, shoots Jimmy, who returns fire, killing him. Jimmy's death leaves Mary free of any obligation, and she marries Paul.

Acting.—Joan Wyndham has a difficult task as Mary, but apart from the vocal sequences, in which she is doubled, she puts over a sound emotional performance.

John Stuart and William Freshman are adequate as Paul and Jimmy respectively, but it is Ronald Ward, as Eric, who steals the acting honours. His performance is sure in every detail, and is a sound piece of work.

Julie Suedo, Arthur Maxwell and Monty Marriott are the most prominent in support.

Production.—The naiveté of the picture, the sentimentality of its emotional theme, and the melodrama, make it a safe proposition for the masses. The threads of the plot are woven with some skill, and the producer has lightened the heavy load with refreshing pictorial work.

Although the famous song figures prominently in the development, the vocal interludes are treated with restraint, their presence solely used to popularise the theme.

Settings and Photography.—The trial scenes are very modest in presentation, and the interiors are far from lavish, but the country exteriors are delightful.

Points of Appeal.—Title, popular sentimentality, music, pleasing exteriors, ingenious melodrama, and adequate acting and direction.

To-morrow at Seven

Radio. American (A). Directed by Ray Enright. Featuring Chester Morris, Vivienne Osborne and Henry Stephenson. 5,581 feet. Released December 2, 1933.

A MURDER mystery on popular lines, with plenty of dramatic situations and slight love interest. The story is highly flavoured, has fairly well-sustained action, and is put over by a capable cast. The production, given a farcical turn by the introduction of two dumb detectives, serves to heighten its entertainment value. Acceptable supporting offering for popular programmes.

Story.—Neil Broderick, a novelist seeking to unravel the "Black Ace" murder mysteries, meets Martha Winters, the daughter of the secretary of Drake, a wealthy man, who is reputed to be engaged in the same pursuit. She arranges a meeting between Drake and Neil, and the joint forces.

Drake is threatened with death at seven o'clock, and Neil arranges for the party and two detectives to be in the aeroplane at that hour. The plane's cabin lights are extinguished at seven o'clock, and later Winters is found murdered. They land in desolate country, and the party with the detectives in charge, shelter in an old mansion. The mystery deepens with the death of one of the pilots and the abduction of Martha, but the ensuing complications are straightened by Neil.

Acting.—Chester Morris gives a virile characterisation in the rôle of Neil Broderick, Henry Stephenson and Grant Mitchell are well cast as Drake and Winters, and Vivienne Osborne is a charming and competent heroine.

The detectives, played by Frank McHugh and Allen Jenkins, enliven the proceedings with their Bowery methods, and other members of the cast give adequate support.

Production.—This story of mysterious murders will not bear analysing, but its many popular situations are put over effectively by the players. The detection and capture of the murderer forms a suitable job for the vigorous hero, and the ludicrous efforts of the detectives provide good light relief to the melodramatic nature of the production. The story opens well, and the preliminaries over, it moves at a fair pace to an exciting climax of fighting and sudden death.

Settings and Photography.—Atmosphere is given to the story by the selection of appropriate settings, consisting of mansion interiors, a plane cabin, and lonely residences. They are well lighted and photographed.

Points of Appeal.—Strongly flavoured mystery, thrills, good cast, comedy relief and slight love interest.

"WHEN LADIES MEET"



WHEN LADIES MEET, which is at the Empire on Friday, introduces Robert Montgomery, Ann Harding and Myrna Loy in a piquant comedy drama based on the Lyric Theatre success of the same title. It presents an up-to-date and intelligent handling of an intriguing theme which, it is claimed, is of certain appeal to feminine picturegoers (M-G-M)

The Silver Cord

Radio. American (A). Directed by John Cromwell. Featuring Irene Dunne, Laura Hope Crews and Joel McCrea. 6,787 feet. Released December 4, 1933.

DOMESTIC play, an intelligent and interesting study of the type of woman who allows a mother's natural hostility towards the girl who has taken her son from her in marriage, to be fanned into open warfare through her own

arresting and moving entertainment through the theme is fundamentally true, and its shrewd points are turned into arresting and moving entertainment through the brilliant acting of Laura Hope Crews, excellent support, sensitive direction and skilfully written dialogue.

A picture supercharged with feminine appeal, an excellent attraction for high-class halls, and one which should make an irresistible impression in others.

Story.—Mrs. Phelps, a wealthy widow, finds an outlet for the romance denied her by her husband in the upbringing of her two sons, David and Robert. David marries of her two sons, an intellectual but human young woman, and Christina, an intellectual but human young girl, but such Robert becomes engaged to Hester, a sensitive girl, but such is the jealousy of Mrs. Phelps that she ruins Robert's engagement, and is only prevented from wrecking David's marriage by the strength and character of Christina, who uses her strongest weapon, her sex hold on David, to defend herself.

Acting.—Laura Hope Crews superbly catches the psychology of the arrogant, selfish mother, who loses all sense of proportion and reason, and her lifelike portrayal is a lower of strength to the drama. Irene Dunne is moving and human as the fighting Christina; Joel McCrea and Eric Linden display just the necessary touch of weakness as the sons, and Frances Dee is not only natural, but is responsible for a heartrending burst of hysterics as the badly treated Hester.

Production.—The secret battle that inevitably exists between the mother and the wife for the complete possession of the son is cleverly approached from both angles, and out of the psychological contest is born strong emotional drama and arresting entertainment, which provides ample food for serious thought.

The issues are handled with just sufficient bias to give the play point, and the brilliant acting of every member of the cast makes a plausible and moving presentation of the subject possible. Dialogue is forceful and intelligent, without being pedantic, and the director handles every section of the production with clear understanding. To sum up, the film combines feminine appeal with general appeal, and has all the earmarks of a big success, particularly in high-class halls.

Settings and Photography.—The action of the play is restricted mainly to interiors, but adequate movement, nevertheless, punctuates the flow of fine dialogue. Lighting and photography are good.

Points of Appeal.—Unusual and cleverly written story, masterly interpretation by flawless cast, strong feminine and emotional appeal, convincing atmosphere and sensitive treatment.

Arizona to Broadway

Fox. American (A). Directed by James Tinling. Featuring James Dunn, Joan Bennett and Herbert Mundin. 6,119 feet. Release date not fixed.

GANGSTER comedy-burlesque, the brightest feature of which is a quaint and amusing character study by Herbert Mundin. The story, which turns on the old tag, set a thief to catch a thief, vacillates between the straight and the humorous with too great a degree of uncertainty for its situations to register fully. The staging and the supporting cast, however, are good, and help, with the aid of Mundin, to push the film into the supporting feature category.

Story.—Smiley, attached to a circus show, run by Kingfish, meets Lynn, an attractive girl whose brother had been robbed of 20,000 dollars by crooks, and promises to get the money back. With the help of Kingfish and another associate, 10,000 dollars is easily retrieved from confidence tricksters but the second 10,000 dollars, which had been lifted by a slick theatrical producer, present greater difficulty.

However, although the producer is in league with gangsters, the money is eventually secured, and Smiley, who had intended to rob Lynn, finds his love for her greater than the temptation.

Acting.—James Dunn and Joan Bennett are quite good as Smiley and Lynn respectively, but it is Herbert Mundin as Kingfish who steals the honours and keeps the entertainment bright.

Production.—This comedy covers the field from a small town fair ground to Broadway and backstage, but its means of transit is forced, and too complicated for the situations to register with unfailing effect, and it is mainly the resourcefulness and comedy genius of Herbert Mundin that holds it together.

It is his performance and the expensive presentation that lightly preserve the spirit of burlesque and make the film sufficiently entertaining to be safely employed as a two feature programme proposition.

Settings and Photography.—The journeys from the small town to the Great White Way is accompanied by good detail. The backstage scenes are scintillating, and there are a number of lively rough-house situations. Lighting and photography are good.

Points of Appeal.—Amusing and clever performance by Herbert Mundin, popular romance, good presentation, strong supporting team, and lively interludes.

The Ghoul

R. and F. British (A). Directed by T. Hayes Hunter. Featuring Boris Karloff, Cedric Hardwicke and Dorothy Hyson. 7,000 feet. Released October 16, 1933.

FANTASTIC thriller, a picture devised on lines similar to that of "The Mummy," but lacking its plausibility in presentation, treatment and dramatic construction. The story has definite possibilities, but the producer in his over-eagerness to create bloodcurdling eeriness discards the cloak of credibility so recklessly that that which in more restrained hands might have led to the macabre narrowly escapes the ludicrous.

However, the presentation of the film is sufficiently good to create effective atmosphere, an atmosphere which helps to cloak the preposterous happenings. The title and star should respond to expert exploitation.

Story.—Professor Morland, a wealthy Egyptologist, purchases a magnificent jewel, which he believes holds the key to eternal life, and orders it to be buried with him. His wishes are carried out at his death. Following this, his heirs, Ralph Morland, a nephew, and Betty Harlow, a niece, dissatisfied with the solicitor's statement of the dead man's affairs, visit his eerie home to investigate.

They get innocently involved in a plot on the part of many people to rob the dead man's tomb of the jewel, but he returns from the grave, having been buried alive, to put matters right, and then takes the final bow before an idol, the emblem of his pagan religion.

Acting.—Boris Karloff's make-up is clever, but why an Egyptologist should be so absurdly grotesque passes all reason, and is detrimental to the drama. Cedric Hardwicke and Ernest Thesiger are responsible for two sound character

interpretations, but Kathleen Harrison in a misplaced comedy rôle is far from effective.

Production.—Many successful thrillers have had less plausible stories than that unfolded in this picture, but the producer's craving for fantastic effect and his inability to preserve the balance between comedy and drama causes the play at most inopportune periods to drift into the preposterous.

Still, as a vehicle designed solely to exploit the macabre histrionics of Karloff, the picture will no doubt find a ready market with the masses, and its success, in spite of its failings, is reasonably certain, provided its exhibition is preceded by an astute publicity campaign.

Settings and Photography.—Fog and eternal night give to the situations grim atmosphere, the eeriness of which is also accentuated by effective lighting and photography.

Points of Appeal.—The vogue for thrillers, possible drawing powers of the star, grim situations, popular romance, artless comedy, and eerie atmosphere.

The Story of Temple Drake

Paramount. American (A). Directed by Stephen Roberts. Featuring Miriam Hopkins, Jack La Rue and William Gargan. 5,400 feet. Released December 25, 1933.

SEX drama, adapted from a novel by William Faulkner, which attempts to elevate a sordid and hackneyed theme, the psychology of the woman of unhappy complex, but loses some conviction and many points through its obvious evidence of cutting. Still, although definitely morbid, the film carries a little popular interest through the life-size and arresting characterisation, and it is this which places it in the two-feature programme category. Average booking for other than family halls.

Story.—Temple Drake, attractive daughter of a family of standing, has two sides to her nature, the good and the evil, and although loved by Stephen Benbow, an idealistic young attorney, cannot get the measure of her own affection. During a drunken ride with a friend, the car is wrecked and they seek shelter in the hide-out of racketeers. Trigger, one of them, covets Temple and shoots a young boy dead in order to possess her.

She passively submits until Benbow interviews Trigger in regard to the defence of a man who had been arrested for the youth's murder and then her better self triumphs and she kills him. Benbow subpoenas her at the other man's trial, and so plays on her sense of honour that she voluntarily bares her own soul to bring about the unfortunate man's acquittal, thus earning some approbation.

Acting.—Miriam Hopkins cannot invest the rôle of Temple with sympathy, but she surmounts its emotional difficulties with conviction, and suggests evidence of understanding the psychology of the part. William Gargan displays the necessary idealistic qualities as Benbow, Jack La Rue is suitably cast as the evil Trigger, and the rest of the support is satisfactory.

Production.—It is perfectly evident that the Censor would never have passed a true and literal adaptation of William Faulkner's original story, and the harm done to the continuity and context in adapting it to the requirements of the screen has made the purpose of the original narrative somewhat obscure and has weakened its thematic strength.

However, what remains provides drama of average interest, thanks to sincere and vigorous characterisation, and the complete film has the making of a safe, average booking.

Settings and Photography.—The atmosphere, apart from the court scenes, which, incidentally, are not too convincing, is sordid, but is in keeping with the mood of the play.

Points of Appeal.—Provocative sex story, occasional moments of strong drama, and good cast.

Ghost Camera

Radio. British (A). Directed by Bernard Vorhaus. Featuring Henry Kendall, Ida Lupino and John Mills. 6,124 feet. Released December 11, 1933.

A QUIET, unhurried British crime drama, with an ingenious story, natural and amusing characterisation, and picturesque outdoor backgrounds. Although the development is on the leisurely side, the producer has employed his camera and cast to advantage, and soon allows the tranquillity of the opening to be swiftly overtaken by good suspense, ending in a lively thrill and pleasing romance. Good general booking.

Story.—John Gray, a young chemist, discovers on returning from his holiday a camera amongst his luggage. In order to trace its owner he develops the films, and on one of the snaps discovers evidence of a murder.

The others lead him to May Elton, pretty sister of the owner, Ernest, and when she tells him that Ernest is missing they set out together to solve the mystery. Ernest, who is implicated in the murder, is eventually arrested, but luck and deduction enable John to prove his innocence and win May.

Acting.—Henry Kendall displays a quiet sense of humour as the serious and studious John Gray, Ida Lupino has charm and freshness as May, John Mills is good as Ernest, and George Merrit, Felix Aylmer and S. Victor Stanley more than pull their weight in support.

Production.—Although essentially a mystery drama, this film has a charm and freshness which is usually denied this type of entertainment. The gathering up of the threads takes some time, but the process is accompanied by engaging detail, some of it romantic and some amusing.

Once the picture takes firm dramatic shape the interests are more exciting, but still pleasantly and agreeably light. The appeal is addressed to all classes and all ages, and its universal interests make the picture a British attraction of commendable quality.

Settings and Photography.—The interiors are particularly good, a coroner's court sequence is extremely well handled, while the exteriors are carefully chosen and delightfully photographed. The culminating fight, resulting in the unmasking of the real murderer, is brisk and paves the way to a good and happy ending.

Points of Appeal.—Amusing, ingenious and holding story, happy and convincing characterisation, pleasing sentiment, quiet humour, thrills, popular romance, and refreshing atmosphere.

His Grace Gives Notice.

Radio. British (A). Directed by George A. Cooper. Featuring Arthur Margetson, Viola Keats and S. Victor Stanley. 5,172 feet. Released January 1, 1934.

AN obvious romantic comedy which draws simple, refreshing entertainment from its contrast of life above and below stairs. The evergreen ingredients are mixed with disarming naïveté, the characterisation is sound, and the production qualities are sufficiently good to accentuate the point of the play. Useful supporting feature for popular halls.

Story.—George Berwick, young footman to Lord Rannock, is informed that he has inherited a dukedom shortly after being reprimanded by Barbara, the attractive but haughty daughter of the house, with whom he is secretly in love. Some time after taking over his estate George learns that Barbara is about to elope with a man who, unknown to her, is a Chicago gangster. He then poses as the man's valet in order to protect her, and, after giving the outsider a severe

hiding, convinces her of her folly and wins her for himself.

Acting.—Arthur Margetson plays his part well as George, Viola Keats is a dignified yet attractive Barbara, S. Victor Stanley is effective as a very cockney valet, and Dick Francis, Ben Weldon, O. B. Clarence and Barry Livesey make a useful supporting team.

Production.—The character of this comedy is a trifle old-fashioned, but its theme has stood the test of time and can always be depended upon to amuse and please the masses. A good cast brings fresh humour to the comedy situations, and the stars take good care of the simple romantic interest. Clean in sentiment and convenient in length, the film has the makings of an acceptable second feature.

Settings and Photography.—Interiors are convincing, and by revealing life below and above stairs, result in amusing contrast as well as good atmosphere.

Points of Appeal.—Light, amusing story, good characterisation, popular romance, and adequate presentation and direction.

Little Napoleon

Fox. British (U). Directed by Adrian Brunel. Featuring Nancy Burne, Terence de Marney and Eliot Makeham. 4,000 feet. Release date not fixed.

ROMANTIC drama, an unpretentious picture which breaks new ground, has good characterisation, and is well up to standard technically. The fanciful story is humanised by sympathetic treatment, and the situations which accrue carry a wide appeal. An engaging trifle, and a useful supporting offering for most halls.

Story.—Michael Allison, a budding playwright down on his luck, accidentally makes the acquaintance of Barbara Shennstone, whose father has made money by faking antiques, and, because of his own craftsmanship, is given a job. He and Barbara fall in love, but her father, who has ambitious plans for her, causes them to separate. Michael, after much struggling, however, writes a successful play, and his triumph comes in time to save Barbara from an unwelcome marriage.

Acting.—Terence de Marney plays Michael, and not only displays versatility, but is the possessor of a most pleasing voice; Nancy Burne is an attractive Barbara; Allan Jeayes is good as the father; and a delightful character study comes from Eliot Makeham as a wily old carpenter.

Production.—The fanciful story threads its way through pleasant grounds and provides entertainment that is quietly comprehensive. Every member of the cast is up to his or her work, and the soundness of the acting, coupled with understanding and intelligent direction, completes the modest but diverting and human trifle.

Settings and Photography.—The interiors, which include back-stage scenes, are good, there are occasional exteriors to complete the atmosphere, and lighting and photography are excellent.

Points of Appeal.—Simple, appealing story, popular romance, quaint humour, and good characterisation, direction and staging.

The Song You Gave Me

Wardour. British (U). Directed by Paul Stein. Featuring Bebe Daniels, Victor Varconi and Frederick Lloyd. 7,600 feet. Release date not fixed.

VIENNESE romantic comedy with music, set in a modern and scintillating atmosphere. The story is slight, and the developments occasionally pedestrian, but the charm, versatility, and attractiveness of Bebe Daniels, who is seldom missing from the centre of the screen, the tuneful musical numbers, gaiety of the decor, and excellent photography, cleverly cloak its fascinating artlessness. Captivating light booking with irresistible star pull.

Story.—Mitzi Hensen, a popular Viennese actress, is given a party by her three cavaliers, Bobo, Tony and Max, to celebrate her triumphant return from America. She is persuaded to sing, but her number appears to offend Karl Linden, an attractive young man, who makes his exit in the middle of it.

Mitzi is so annoyed that she makes a point of meeting the young man whom she makes her secretary. She soon falls in love with him, but cannot understand why he insists upon being free from seven to eleven every evening. To her delight she discovers that it is his devotion to his mother that is the reason. Meanwhile, Karl realises that his position does not merit his returning Mitzi's affection, and he deliberately becomes stand-offish. Mitzi out of pique turns to the fatuous Tony, but love soon finds a way to surmount the difficulties, and it is not long before Mitzi and Karl find true romance.

Acting.—Bebe Daniels looks delightful, sings with charming abandon, and displays fascinating feminine provocation. Victor Varconi, however, is a trifle too severe as Karl, and rather lacks the persuasiveness of the true hero. Frederick Lloyd, Claude Hulbert, and Lester Matthews furnish staunch support as Mitzi's three musketeers.

Production.—Although the story is spun from slender threads into a conventional design, it is treated with disarming airiness, and refreshing gaiety. Movement is a trifle slow at times, and a marionette scene, although clever, could easily be cut, but apart from minor criticisms little or no fault can be found with the carefree and fascinating entertainment.

Bebe Daniels furnishes a delightful pivot, and gives real value as the star, and the producer, Paul Stein, by his expert use of camera and music, promotes perfect atmosphere and establishes smooth continuity.

Settings and Photography.—Gay party sequences, expensive but tasteful interiors, and exquisite gowns decorate the development and furnish pleasing decor.

Points of Appeal.—Star, simple, romantic story, quiet comedy, tuneful music, clever camera work, and soothing atmosphere.

The Week's Shorts

FIRST NATIONAL

PIE A LA MODE. American (U). Two reels. Release date not fixed.—Needless to say the pies in question, being of a creamy nature, are thrown about. In this case the cause is to introduce comedy into various film stories which are being shot at different sets. Humour is not particularly clever, but is well worked up, photographed and attached to moderate acting. A useful comedy fill-up.

ROAMING ROUND THE RADIO. American (U). One reel. Release date not fixed.—Introduces the Happiness Boys and various American singers, including a contralto and a tenor. The songs are not striking, and probably more suited to American listeners. A moderate musical attraction for popular halls.

GAUMONT-IDEAL

THE LOVE CURE. American (U). Featuring Andy Clyde. Two reels. Release date not fixed.—Popular knock about comedy of a business man's amorous adventures whilst on holiday. Useful short offering for average programmes.

ROMANCE. American (U). Terry Toon cartoon. One reel. Release date not fixed.—Well-drawn comedy cartoon depicting Terry's efforts to keep his fiancée from the gangster's hands. Average fill-up.

IN THE COURTS

LESLIE FULLER LIKENESS
IN DISPUTE

Theatrical Costumier Sued

PYTRAM, LTD., Dunbar Road, New Malden, at Westminster County Court sued Henry James Potterton, theatrical costumier, Upper St. Martin's Lane, W.C., for £37 10s., on a contract for 25 gigantic papier-mâché heads in likeness of Leslie Fuller at 30s. a head.

Mr. Potterton counter-claimed £25 for loss of profit, alleging that a likeness of Mr. Fuller was not achieved and that in consequence he could not fulfil the contract he made in August last with Wardour Films, Ltd., to supply the heads at £2 10s. each. A similar order for heads representing Gene Gerrard, given to Pytram's at the same time, was satisfactorily fulfilled. The heads were modelled from photographs. Twice, alterations were made in the Fuller head, but Mr. Illingworth, of Wardour Films, would not accept it as a satisfactory likeness.

Judge Tobin: These heads were for sandwich men to carry. Surely we are not going to have our streets defiled by these monstrosities walking about? They might frighten women and children. If I saw Mr. Fuller I could decide now whether the head is like his. What is he?

J. Neville Faulks, for Pytram, Ltd.: A comedian.

Judge Tobin: No wonder he does not come to court if he is like that.

Mr. Faulks: He is a man with very mobile features, and I don't know whether his presence would be much help.

Charles Arthur Palmer, sculptor, the Royal College of Art, Kensington, said he modelled the heads in clay and made alterations in that of Mr. Fuller as suggested by Mr. Illingworth, who seemed to approve of what was done. "If I am working for a person and he wants another inch of nose, I have to put it on," said Mr. Palmer.

Judge Tobin: These photographs are said to be of the same man, and one would not know it unless told.

The case was adjourned, the judge remarking that it was a case which might well be settled.

HIRE PURCHASE OF TALKIE
SETAction Against Wimbledon
Exhibition

Karflex, Ltd., Cannon Street, E.C., were the plaintiffs in the King's Bench Division on July 24 in an action against Benjamin Carter Kirby, Princes Cinema, Merton Road, Wimbledon, to recover £300 alleged to be due on some talking film apparatus under a hire-purchase agreement.

Mr. Kirby was lessee of the Lyric, Wandsworth, and, plaintiffs alleged, he entered into an agreement to purchase the film apparatus by instalments, but had not carried out the terms of the agreement, one clause of which was to the effect that Mr. Kirby should keep control of the apparatus unless he obtained the written consent of Karflex, Ltd.

Mr. Kirby assigned the apparatus without their consent to Capt. James Alexander Willoughby (cited as a third party), to whom Mr. Kirby also granted a sub-lease of the Lyric Theatre.

Mr. Kirby pleaded that Messrs. Karflex released him and accepted the liability of Capt. Willoughby in regard to the apparatus.

In the result Mr. Justice Roche held in favour of Karflex, Ltd., for £300 and costs as against Mr. Kirby; and for Capt. Willoughby as against Mr. Kirby.

Mr. Kirby was granted a stay of execution pending notice of appeal on certain terms.

DILAPIDATION ACTION
Birmingham Case Settled

A settlement was announced at the Birmingham Assizes on Monday in the action for breach of covenant in regard to dilapidations to the Original Picture House, Salfrey, brought by A. Ford, of Birmingham, against Associated British Cinemas, Ltd., and H. H. Reynolds, of Birmingham.

The Commissioner assented to an agreed judgment in favour of the plaintiff for £550, with certain costs against A.B.C., Ltd., while it was announced that that company would pay Mr. Reynolds' costs.

SUPPLYING A SCREEN

Claim Against Derby Kinema

A CLAIM for £167 17s. in respect of the supply of a screen frame to the Coliseum, Derby, was brought before Mr. Justice Du Parcq on July 19, in the King's Bench Division by Geo. Samuel Hall, of Streatham, London, against Mrs. S. France, of the Cosmo Cinema, Derby.

The defence was that Mrs. France was acting as the agent of W. Ford and Sons, of Derby, or on behalf of a company to be formed to deal with the erection of the Coliseum.

His Lordship said he did not think Mr. Hall knew anything about Mr. Ford, and he could not, on documents in the case, find that it was made clear that Mrs. France was acting for somebody else. He accordingly entered judgment for the plaintiff for the amount claimed, with costs.

CZINNER SUES LONDON FILMS

Agreement Arrived At

A SETTLEMENT was announced in the King's Bench Division on July 20 of an action by Paul Czinner, film director, and his wife, Elizabeth Bergner, the German film actress, against London Film Productions, Ltd.

Mr. H. C. Marks, for the plaintiffs, explained that London Film Productions had replied to the claim with a counterclaim, but the parties had adjusted their differences and the agreement at which they had arrived provided on mutually satisfactory terms for their working together in the future.

Each side had agreed to pay their own costs of the proceedings, which would be terminated by the record being withdrawn.

Mr. Justice Swift approved this course.

DROP IN FOX INCOME

Over a Million
Decrease

REASONS FOR LOSSES

By Our City Editor

THE full results of the Fox Film Corporation, one of the largest film and kinema organisations in the world, for the year 1932 are now available. I have transferred the dollar figures into pounds sterling on the basis of 5 dollars to the £.

The gross income from sales and rentals amounted to \$5,942,483, and the total income to \$8,215,732, this figure comparing with \$7,794,707.

Operating expenses amounted to \$1,708,533, depreciation to \$50,156, amortisation of production costs \$4,892,464, participation in film rentals \$714,246, interest (net) \$403,671, debt amortisation and discount \$122,943, provision for exchange losses \$36,715, settlement prior years' contracts \$124,137, loss of sales of capital assets \$1,843,086. To this had to be added the net operating loss of the Wescon Corporation and subsidiaries, amounting to \$1,549,813, and bringing the total net loss up to \$3,392,899.

Not Comparable

These results are for the 53 weeks ended December 31, 1932, but they are not comparable with the earnings reported for 1931, in view of the fact that Wescon Corporation results are not consolidated for 1932 owing to the unfinished audit of these properties, several of the subsidiaries of which are in financial difficulties. On a fully consolidated basis in 1932 the Fox Film Corporation showed a final net loss before dividends of \$1,100,060. The operating expenses were about \$395,000 lower.

The reason for the loss was a steadily declining attendance and a fall in admission prices in the company's own and other theatres where films are distributed.

The Reorganisation

The management, in a letter to stockholders, calls attention to the weak financial situation, and proposes a reorganisation. This letter indicates that the company faces debts of approximately \$3,400,000, of which some \$2,400,000 is current. It shows that the co-operation of holders of over \$5,300,000 of debenture 6 per cents. of 1936 was obtained, these holders agreeing not to press for interest on coupons due April 1, 1933, and preventing a financial crisis on that date. The reorganisation proposed, eliminates the heavy debt of the company, also providing the stockholders with a reduced interest in the company at no expense, and to place additional funds in the coffers of the company if desired.

Stockholders have been offered new shares on a one for six basis, and it is proposed to increase the authorised amount of class "A" stock to 2,800,000 shares, and to offer stockholders at a price of 18.90 dollars a share, five shares of new no par class "A" stock for each share of class "A" and class "B" stocks held by stockholders following the writing down.

Big Write-offs

This new issue will cover the \$6,000,000 in debentures, bank loans and interest outstanding as at August 1, 1933, by which time the total commitment is expected to come to \$7,949,300, while it is understood that holders of the debentures, the same group which waived interest due on April 1 last, have agreed to underwrite the stock offered by exchanging debentures for stock, while the co-operation of additional indebtedness will bring the amount of new stock offering underwritten up to \$7,200,000.

It is evident that investments, advances, etc., are to be sharply written down, the sub-division of the finally adjusted item as at April 1 consisting of investments in and advances to Wescon Corporation at \$1,571,800, compared with \$3,258,400 at the close of last year.

Gaumont-British Interest

The company's indirect interest in Gaumont-British Pictures remains at \$3,800,000, while the company's interest in Fox Film Realty Corporation of California, Fox Film Realty Corporation, and foreign distributing companies will stand at \$1,771,200. The investment in Film Securities Corporation has been written down to one dollar, in-

SHARE MOVEMENTS

	Last week.	This week.	Move-ment.
A.B.C. Ord. 5s.	36	34	-2
7½% Pref.	176	173	-3
A.P.P.H. Ord.	23	23	—
Assoc. Talk. Pic. Ord. 5s.	74	44	-30
Baird Televis. 10% Pref.	—	—	—
Ord. 5s.	104	104	—
Baird Televis. Defd. Ord. 5s.	114	114	—
Blackpool Tower Ord. £1	65	65	—
Brit. Cine. Theat. Ord. 10s.	41	41	—
" & Dom. Defd. 1s.	3	3	—
" Prefd. Ord.	3	3	—
" In. Films (Prop.) 10s. Ord.	44	44	—
" Inter Pic. 5s. Ord.	37	36	-1
" 8% Pref.	193	193	—
" Lion Pref. Ord.	2	26	+24
Defd. 4s.	3	3	—
Denman P.H. 7½ 1st Mt. Deb.	£106	£106	—
" 7½ Conv. Deb.	£105	£105	—
Gains. Pic. Ord. 10s. pl.	89	9	-80
Gaumont-British Ord. 10s.	14	13	-1
" " A" Ord.	69	63	-6
" " 5½% New Pref.	18	18	—
" " Converted Pref.	186	189	+3
" " 4½% New Deb.	£92	£92	—
General Theat. Pref.	127	127	—
" 6½ 1st Mt. Deb.	£96	£96	—
Lido & South Super Cin. 2-Ord.	3	3	—
Mme Tussauds 1s. Def.	2	2	—
" " £1 Cum. Pref. Ord.	249	249	—
" " 5½ 1st Mt. Deb.	—	—	—
(Conv.)	£97	£97	—
Mos. Empires £1 Ord.	83	83	—
" " £1 Cum. Pref.	89	89	—
" " 6% Deb.	£100	£100	—
" " 4% Perp. Deb.	£62	£62	—
P.C.T. Ord. 10s.	194	194	—
" 7½ Pig. Pf. Ord.	23	23	—
" " A" Pref. £1	269	269	—
" " B" Pref.	246	243	-3
" " 6½ 1st Mt. Deb.	£105	£105	—
" " Const. 7½ Pref.	226	226	—
Stoll P.T. Corp.	3	3	—
United P. Theat. 10% Pref. Ord.	44	44	—
" " 7½ 1st Mt. Deb.	£52	£52	—

£1 Shares unless otherwise stated.

dicating the likely elimination of Fox Films interest in this enterprise following its default on notes, secured by the principal assets of that company a large block of Loew's stock formerly owned by Fox Film.

Fixed assets on the finally adjusted basis are after allowing £613,000 for depreciation, while inventories are shown after amortisation of production costs.

Despite the utilisation of a large portion of reserves set up for various write-offs, a sizable reserve account (£3,130,000) is left for further revaluation of investments, advances and contingencies. Of net worth as at April 1, 1933, the stated value of the proposed new class "A" and class "B" shares, of which there will be 2,508,910 and 16,650 respectively, amounts to £2,525,200.

Warners' Loss and Rumours

Fox is not the only American group making heavy losses at the present time, as Warners Brothers Picture Inc. reports a loss for the quarter ended May 27 of \$315,889, compared with \$595,011 for the corresponding quarter of last year.

In this connection it is being suggested that merger negotiations are taking place between this company and R.K.O. Should such a combine come about it would mean a group approximately as large as Fox Film, as about 600 theatres would be involved, while the annual production capacity would be about 80 films. So far, however, there is no confirmation.

Kinema Creditor Meetings

Bryce M. Hammer, secretary of the Widnes Picturehouse, Ltd., and the Saltney Cinema, Ltd., has given notice of meetings of creditors of the two companies, to be held at 1-3, Stanley Street, Liverpool, on Friday, July 28.

Uninteresting Share Market

Quiet and uninteresting conditions have prevailed in the kinema share market during the past week. Share values show very little change on balance apart from a rise of 6d. to 2s. 6d. in the British Lion deferred ordinary and a similar movement in Madame Tussauds 10s. deferred shares. Gaumont-British ordinary 10s. shares fell from 14s. to 13s. 4½d. and the "A" ordinary from 6s. 9d. to 6s. 3d.

NEW PUBLIC COMPANY

Hampshire County Cinemas, Ltd.—Registered July 15. Capital, £30,000 in 24,000 8 per cent. cumulative redeemable preference shares of £1 each and 12,000 ordinary shares of 10s. each. Kinema proprietors, to acquire the corner site known as the Mowhawk Service and Filling Station in the London Road, at the corner of Hewett Road, Portsmouth, owned by H. Peet. The directors are: Howard Peet, M.B.E., 16, Kirby Road, Portsmouth; Thomas O. Peet, A.M.I.B.E., 2, Hewett Road, Portsmouth; Major Sidney Pegg, Frimley, Lee-on-Solent. Secretary: T. O. Peet.

NEW PRIVATE COMPANIES

Sound City (Films), Ltd., was registered as a "private" company on July 21, with a nominal capital of £175,000 in 5s. shares. The objects are to adopt an agreement with Littleton Park (Holdings), Ltd., formerly Sound City, Ltd., for the acquisition of the undertaking of Sound City, Ltd., and to carry on the business of producers, manufacturers, distributors and exhibitors of and dealers in cinematograph films of every description, kinematograph and photographic records, gramophones, devices and appliances, whereby sound or pictures independently or simultaneously are recorded or transmitted, etc. Qualification of directors: £100. Remuneration: £250 each per annum (chairman £350). The directors' borrowing powers are restricted to £100,000. Secretary: F. Parsons, Solicitors: Garland, Wells and Co., Donington House, Norfolk Street, W.C.2. The registered office is at Littleton Park, Shepperton, Middlesex.

The Anglo-Pacific Film Distribution Co., Ltd., was registered as a private company on July 19, with a nominal capital of £100 in 2s. shares. The objects are to distribute through the American Continent British and other films which the company will secure under contract and distribute, etc. The directors are: Lieut.-Col. Arthur J. Woodroffe, 8, St. James's Square, S.W.1; Ernest S. Hayes, 25, Stanhope Gardens, S.W.7, film distributor's manager. Registered office: Criterion Buildings, Piccadilly Circus, S.W.

Odson (Wimbledon), Ltd.—Registered July 21. Capital, £12,100 in 12,000 8 per cent. cumulative (participating) preference shares of £1 and 2,000 ordinary shares of 1s. The directors are: Oscar Deutsch, Pdk. S. Bates, Wm. G. Elcock, Bernard Ely and Milton Ely. Secretary: Wm. G. Elcock. Registered office: 39, Temple Row, Birmingham.

Rokin, Ltd.—Registered July 21. Capital, £5,000 in £1 shares. To adopt agreements (1) with Tanar (British) Corporation, Ltd., and (2) with R. H. Kinsman and J. Rosenthal, and to carry on the business of importers, exporters, producers and exhibitors of and agents for the sale, leasing or hiring out of automatic and other advertising machines and portable film-recording equipment and kinematograph films, advertising contractors and agents, kinema theatre proprietors, etc. The directors are: Robert H. Kinsman, 6, The Drive, Harrow; Joseph Rosenthal, 5, King-bridge Avenue, Ealing, W.3 (managing directors). Registered office: 23, Bush Lane, Cannon Street, E.C.4.

D.M.S. Productions, Ltd.—Registered July 21. Capital, £500 in £1 shares. Producers and exhibitors of, dealers in, and agents for kinematograph films. The permanent directors are: John C. C. Davies, "Glengariff," Newport, Mon., solicitor (chairman and managing director); John S. Mill, 9 Great Russell Mansions, Great Russell Street, W.C., company director; Vernon C. Sewell, Doone House, Walton-on-Thames. Solicitor: J. C. Davies, "Glengariff," Newport, Mon.

Triumph Film Co., Ltd.—Registered July 17. Capital, £10,000 in £1 shares. Producers and manufacturers of and dealers in kinematograph films. Solicitors: Cardew, Smith and Ross, 27, Ely Place, E.C.1.

Winter Gardens Waterloo (1933), Ltd.—Registered July 19. Capital, £1,000 in £1 shares. Objects: To adopt an agreement with A. Rowland and T. H. Heyes, for the purchase of the Winter Gardens Theatre, Waterloo, Lancs. The permanent directors are: Alfred Rowland, Hoyalake, Ches., shipowner; Thomas H. Heyes, 94, Green Lane, Mossley Hill, Liverpool, contractor. Solicitors: William Rodd, Freeman and Getley, 10, Dale Street, Liverpool. Registered office: Winter Gardens Theatre, Church Road, Waterloo, Lancs.

Cinephonie Music Co., Ltd.—Private company. Registered July 19. Capital, £1,000 in £1 shares. Music publishers and sellers of musical instruments. Secretary: Robert Hunter. Registered office: Aldwych House, Aldwych, W.C.2.

Empire Cinemas (Walsall), Ltd.—Registered July 20. Capital, £6,000 in £1 shares. Kinema proprietors, etc. The first directors are: Thomas Jackson, Shaftesbury Hall, Bournmouth, Kinema proprietor; Redvers B. Leech, Armourial Road, Sycamore, Coventry, C.A. Secretary: B. B. Leech. Solicitor: H. A. Richardson, 20, Warwick Row, Coventry. Registered office: 23, Warwick Row, Coventry.

CARLTON, HENDON, BURGLARY

Burglars who broke into the Carlton, Hendon, last week-end, ransacked the manager's office, but failed to open the safe. The only booty they secured was a quantity of cigarettes and chocolates. W. Friedman is manager of the Carlton.

MEN AND MOVEMENTS

J. BUXTON SAILS FOR THE STATES

H. Freight's Nuneaton Appointment

Joseph Buxton, general manager of the s.s. *Berengaria* to America, Mr. Buxton will be met on arrival by the New York Theatre Owners' Association and will stay a week in New York and visit the World Fair at Chicago before proceeding to Hollywood, where he will be the guest of Jack Warner. He will be away six weeks.

Captain W. Sharples, M.C., who has been associated with the A.B.C. circuit as kinema manager, has taken control of the new Regent Cinema and Palace at Llandudno. His previous manager was at the Star, and Oldham.

Patrick W. Campbell, who has left the managerial chair of the Royal Theatre, Harbourne, to take over the management of the Friars Theatre, Canterbury, on the O. Deutsch circuit, has been presented by the Royalty staff with an expanding travelling case. S. H. Surrall, chief operator, made the presentation on behalf of the staff.



Harry Freight, manager of the Palladium Cinema, Coventry, has been appointed to the charge of the Regal Cinema, Nuneaton, where he succeeded J. Bryden, now of the Plaza, Coventry. Mr. Freight, prior to joining the Chas. Orr circuit, was with the Gaumont Corporation as assistant manager of the

J. Bryden, manager of the Regal Cinema, Nuneaton, has been appointed manager of the Plaza Cinema, Coventry, in succession to Jack Hobbs. Prior to his appointment to the Regal Theatre, Mr. Bryden acted as relief manager to the Chas. Orr circuit.

A. Williams has been appointed manager of the Palladium Cinema, Coventry, in succession to H. Freight, who is now at Nuneaton. Prior to his appointment with the Chas. Orr circuit, Mr. Williams was associated with the Coventry Hippodrome.

Percy Tonge, who has been manager of the Woolton Picture House, Liverpool, for the last three years, has transferred to the West Derby Picture House, Liverpool, where he succeeds H. Malcolm. Mrs. Tonge has been appointed manageress of the Woolton Picture House.

L. L. Davidson, who recently returned from Sumatra to take up his position on the board of directors of the new Kelburne Cinema, Paisley, has just purchased Ashridge, a horse owned by H.M. the King, and which he entered for the Derby two years ago. Mr. Davidson, who intends racing the horse, is himself a keen and very successful amateur jockey.

Reginald New, the popular organist of the Beaufort Cinema, Washwood Heath, Birmingham, and known to thousands by reason of his weekly broadcast programmes from the theatre, has resigned his appointment with the company and leaves at the end of this month to take up an appointment as resident organist of the Regal Theatre, Kingston-on-Thames, where he succeeds Reginald Foort, F.R.C.O. Mr. New is an all-round musician, having studied both the violin and piano prior to his taking up the organ. Like many other kinema organists, he started as a church organist. Mr. New entered the kinema world in 1919, when he presided over an Hope Jones instrument, which was the forerunner of the Wuritzer organ of today. He held a number of appointments prior to P.C.T. and G.B. Corporation positions, going to the Beaufort and has some 500 broadcasts to his credit. He holds the record of giving three broadcasts in one day—Armistice Day, 1931.

Eric Spruce, organist of the Gaumont Palace, Wolverhampton, is to succeed Reginald New as resident solo organist at the Beaufort Cinema, Birmingham. Mr. Spruce is well known in the Midlands, having held appointments at the Gaumont Palace, Birmingham, the Rink Cinema, Smethwick, and the Gaumont Palace, Coventry.

Mrs. B. M. Hopkins, a member of Walsall's Birmingham staff, met with an accident on Friday afternoon, being knocked down whilst crossing John Bright Street. She was taken to the Queen's Hospital and found to be suffering from slight concussion, but was later allowed to proceed home.

Leopold Lurey has been appointed to succeed Ernest Tyler, Leeds sales representative of the Universal, who has been promoted to the position of branch manager at Leeds. Gerry Kaye replaces C. Last, who has now left the company. The appointments are in immediate operation.

Reginald Green has been appointed South Yorkshire representative for Pathé, as and from July 17. He is well known on the Sheffield area, and will be pleased to renew acquaintances with any exhibitor friend.

The LIVE WIRES / Start the Ball rolling! / at HOVE'S NEW SUPER The GRANADA.



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BRITISH INTERNATIONAL PICTURES LONDON FILM HOUSE WARDOUR ST W 1

HAWLEYS IS A REAL BOX OFFICE WINNER DELIGHTED AUDIENCES AT EVERY PERFORMANCE

BRANDON-MANAGER GRANADA HOVE

opens with

HAWLEYS of HIGH STREET

to Sensational Business

THE CINEMA
GRANADA OPENING
Film Notabilities at
Hove Super
HAWLEY'S OF HIGH STREET
Riotous Success of
Wardour Film

A feature of the programme was the outstanding success enjoyed by the "Wardour Film." The progress of this riotous comedy was constantly punctuated by the audience's laughter; and at the conclusion, Leslie Fuller, the star of the film, who had flown from the East Coast, where he is on a tour, was given quite an ovation.



LESLIE FULLER

IS A

SAFE BOX-OFFICE BET ALWAYS and ANYWHERE

Incidentally, Arthur Dent is tickled to death about the success achieved by "Hawley's of High Street," which was the main feature film in the opening programme. It was, he said, a riot—CINEMA correspondent who attended the show.

Personally, I take a certain pride in this triumph for a reason which the following quotation from my topics of May 27 will show:—

"I found it more than agreeable to look in on Wardour's 'Hawley's of High Street' on Thursday evening and take a sample of Leslie Fuller's latest rubber-faced escapade. I should estimate Leslie as being one of the safest comedy investments for the popular showmen and this is no exception." "You said it!"

ONLOOKER.



DAVE MISTLIN
WARDOUR
THE EXHIBITORS' FRIEND

A STUDY



in SCARLET



FOX SCHEDULES 54 PICTURES

Details of 1933-4
ProductsSTRONG STORIES AND
BIG BOX-OFFICE
NAMES

Sidney Kent's Promise

PLANNED as the most ambitious programme in its history, Fox Films announce the production of 54 feature-length pictures during the 1933-34 season. This programme marks the first fruits of the tremendous work put in by Sidney R. Kent since he became president of the company. It confirms his promise to provide bigger and better pictures.

In a statement just issued, Mr. Kent declares:

"The rehabilitation of the Fox Company has been a colossal undertaking. We have made our share of mistakes in all branches of effort, but we know that we are improving every day as our basic plans become more and more set. Fox is building for the future and we are sure of our course. We make no rash or silly promises for the coming year. We only tell you that this job in this company is being done in an old way, a way as old as good business and common-sense themselves. But behind this old way is a new spirit, and this new spirit, which permeates every branch of this company, will bring bigger and better pictures to you."

Increasing its feature output by six productions, the company outlined at the recent convention at Atlantic City, some 43



WALTER J. HUTCHINSON

titles out of the scheduled 54. The withholding of 11 titles is in keeping with the trend to select subjects of timely interest as they develop during the season.

Cochran and Selwyn's Activities

Mr. Kent announced the appointment of Charles B. Cochran, the London theatrical producer, and Archibald Selwyn, the well-known American producer, as associate producers. Both Mr. Selwyn and Mr. Cochran will continue their activities in the theatre in association with Fox. Winfield Sheehan, vice-president in charge of production, will go to New York shortly for conferences with Mr. Selwyn. Both will then travel to London for an exchange of ideas with Mr. Cochran and to survey the field of Continental plays and players. The three will later go to Hollywood to observe actual production methods at Movietone City. Both new associates will work with D. A. Doran, Fox story head, in searching for new talent and plays.

Jesse L. Lasky, independent producer, will contribute six features to the Fox programme in 1933-34. Sol. M. Wurtzel will supervise 20 and Al Rockett 10.

The company will concentrate more heavily than ever before on star product, having already lined-up Janet Gaynor for three, likewise James Dunn and Sally Eilers. Lillian Harvey will star in four; Henry Garat in two musicals.

Walter J. Hutchinson, the Fox chief in this country, expresses his confidence that his sales force are handling the finest product of all times. It is with this product that Charles Philipp is starting his duties as sales manager, the position to which he was appointed a few days ago. A happy augury!

World-famous Authors

Authors and playwrights of prize-winning novels and stage productions have been recruited to write or adapt, and the works of world-famous writers have been purchased.

Some of the more prominent writers include Rachel Crothers, Kathleen Norris, Peter B. Kyne, I. A. R. Wylie, James Gould Cozzens, John Balderston, Zane Grey, Will James, Alfred Savoir, Richard Aldington, Preston Sturges, A. J. Cronin, and Earl Derr Biggers, while J. B. Priestley and Margaret Kennedy will be represented by the Gaumont-British Pictures' "The Good Companions" and "The Constant Nymph," which will be distributed throughout America by Fox.

The Stars

Among the stars and featured players who will appear in the new season's product are Will Rogers, Janet Gaynor, Warner Baxter, Clara Bow, Lillian Harvey, Henry Garat, Leslie Howard, Heather Angel, Sally Eilers,

John Boles, Spencer Tracy, Colleen Moore, Marian Nixon, Lew Ayres, Norman Foster, James Dunn, Victor Jory, Myrna Loy, Adolphe Menjou, Henrietta Crossman, Henry Stephenson, Harvey Stephens, Preston Stephens, Raul Roulien, Zasu Pitts, George Oland, Sid Silvers, Zasu Pitts, George O'Brien, Beryl Mercer, El Brendel, Herbert Mundin, Louise Dresser, and Philip Merivale.

Stories have been chosen which long experience has taught are of big box-office value and written by authors who mean something to the general public.

Productions

The pictures on the 1933-34 schedule include:

"Pilgrimage."—From I. A. R. Wylie's moving drama, with Henrietta Crossman, Marion Nixon, Norman Foster, and Heather Angel. John Ford directed.

"My Lips Betray."—Lillian Harvey's first American picture, directed by John Blystone, with a tureful musical score, written by William Kernell. John Boles plays opposite her, with the inimitable El Brendel.

"Dr. Bull."—Adapted from James Gould Cozzens' best seller, "The Last Adam." John Ford will direct this Will Rogers' "natural." Louise Dresser, Vera Allen, Marian Nixon, Ralph Morgan and Boots Mallory are in support.

"Berkeley Square."—A Jesse L. Lasky production, directed by Frank Lloyd, who made "Cavalcade" for the English market, with Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne and Beryl Mercer.

"The Power and the Glory."—A Jesse L. Lasky production, directed by James Wong Howe, and photographed by James Wong Howe. An original screen play with an entirely novel method of presentation. Spencer Tracy, Colleen Moore, Ralph Morgan and Helen Vinson are in the cast.

"Paddy the Next Best Thing."—From Gertrude Page's famous novel and play, adapted by Edwin Burke, who wrote the screen play of "Bad Girl." Janet Gaynor in the leading rôle, with Warner Baxter playing opposite. This money-making team, of "Daddy Long Legs" fame, is supported by Harvey Stephens, Walter Connelly, Margaret Livingston, Una O'Connor, Fiske O'Hara, Roger Imhof, and J. M. Kerrigan. Harry Lachman will direct.

World Fair Background

"Hoopla."—A romantic drama with the Chicago World's Fair as the background, specially written for Clara Bow, who will have Norman Foster in support. Directed by Frank Lloyd.

"Peking Picnic."—A Jesse L. Lasky drama played against a Chinese background. It will have an all-star cast.

"Orient Express."—Paul Martin will direct a cast which includes Heather Angel, Norman Foster and Herbert Mundin.

"The Grand Canary."—Based on A. J. Cronin's best seller, the picture will be produced on a large scale with a multiple all-star cast, headed by Warner Baxter.

"All Men are Enemies."—The English book written by Richard Aldington, and one of the best selling novels in the English market. It is the story of a youth's quest for the perfect life, his disillusion, and final conquest.

"Smoky."—The Saturday Evening Post serial, a lovable story of an almost human horse.

"Marie Galante."—From Jacques Duval's widely discussed story, with Spencer Tracy in the leading rôle.

"The Mad Game."—A daring drama, with the social code on trial. Spencer Tracy, Preston Foster and Claire Trevor in the leading rôles. Irving Cummings will direct.

"As Husbands Go."—A Jesse L. Lasky version of a stage hit that ran for a year on Broadway. Written by Rachel Crothers, the cast will be headed by Philip Merivale.

Jungle Thrills

"Three Against Death."—A romantic drama of the jungle, directed by Clyde Elliott, who made "Bring 'Em Back Alive." Made in its entirety in the Indian and Malaysian jungles, it has Marion Burns, Kane Richmond, and Harry Woods in the leading rôles.

"David Harum."—Based on Edward Noyes Westcott's famous rural story, this human, humorous story has been selected as an ideal vehicle for Will Rogers.

"There's Always Tomorrow."—A Frank Borzage production, with Will Rogers and Zasu Pitts in the leading rôles, and with an important part by Florence Desmond, the English wireless and gramophone star.

"Walls of Gold."—Adapted from Kathleen Norris's story, with Sally Eilers and Norman Foster featured. One of the finest stories of young married people ever written.

"My Weakness."—Lillian Harvey's second American film, with Lew Ayres, Sid Silvers, Boots Mallory and June Vasek also in the cast. Musical score composed by Richard Whiting and Leo Robin. David Butler, who made "Sunny Side Up," is directing.

"Charlie Chan's Greatest Case."—Another of Earl Derr Biggers' thrilling mystery stories, with Warner Oland again in the rôle of the quick-brained, wisecracking Chinese detective. Heather Angel in the leading feminine rôle, and Hamilton MacFadden to direct.

"Movietone Follies" Again

"Fox Movietone Follies."—An ambitious musical production, with all the big names on the Fox contract list scheduled to appear. Richard Whiting will write the music.

"The Worst Woman in Paris?"—A Jesse L. Lasky production, which Monta Bell will direct, with Adolphe Menjou and Harvey Stephens, which is promised to be among one of the most talked-of productions in the Fox releases.

"Jimmy and Sally."—A story of youth and its problems, starring Sally Eilers and James Dunn, the team of "Bad Girl."

"Kiss and Forget."—The picture chosen as a fine vehicle for Henry Garat, who, by

(Continued in next column)



MURRAY SILVERSTONE who draws attention to U.A.'s British offerings

LILIAN HARVEY IN
MUSICAL FILM

(Continued from column 2)

his charming performance in "Adorable," will win for himself even more admirers.

"Dressed to Love."—From Alfred Savoir's big stage hit, "Dressmaker of Lunenburg."

"Sleepers East."—From Frederick Nebel's best-seller. The action takes place on a transcontinental train thundering across the track with the strangest of human cargoes.

"In Your Arms."—Another film for Lillian Harvey, it tells of the romance of a Parisian coquette. Three famous composers, Richard Whiting, William Kernell and Frederick Hollander, will co-operate in supplying the musical score.

"I am a Widow."—Based on the story by C. N. Williamson and Sidney Arundel. John Boles and Ralph Morgan to support one of the most prominent women stars.

"The Last Trail."—A George O'Brien vehicle, adapted from Zane Grey's stirring novel. Claire Trevor, Lucille La Verne and El Brendel in support.

"Nerve."—An original story by Peter B. Kyne, with George O'Brien.

"Frontier Marshall."—George O'Brien in a "Western" picture dealing with the days when the West was a lawless domain.

"Three on a Honeymoon."—A teasing, romantic adventure, with a cast to be announced later.

"I Come From Hell."—A comedy riot with El Brendel.

"Madness for Two."—A story laid in the Ural Mountains.

"Woman and the Law."—Starring the "Disorderly Conduct" team, Spencer Tracy and Sally Eilers.

"Odd Thursday."—The story of a man who kept silent about his adventures with women, with Warner Baxter and Mimi Jordan.

"The Favourites."—A comedy drama, with romance, surprise and thrills and a race-track setting, in which James Dunn and Sally Eilers will star.

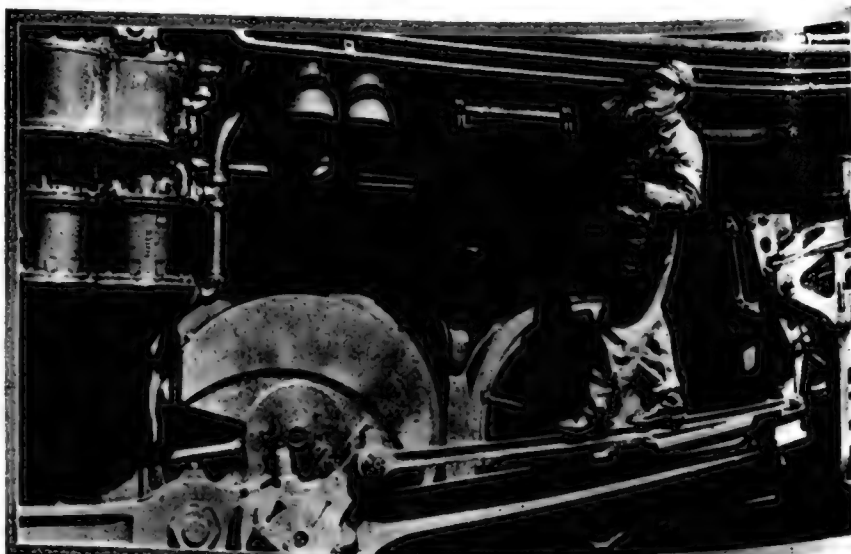
"The World Moves On."—One of the most important productions on the Fox schedule, which is to be made on a "Cavalcade" scale by John Ford. Based on an original screen play by Reginald Berkeley, who adapted "Cavalcade," it will be personally supervised by Winfield R. Sheehan, with a huge cast.

"Music in the Air."—The greatest musical comedy of the last three years, now in its ninth month on Broadway, and packing out His Majesty's Theatre, London. Written by Oscar Hammerstein 2nd and Jerome Kern, the author-composers of "Show Boat." The foremost stars of Europe and America will be brought to Movietone City to fill the many important parts.

"THE VAMPIRE BAT"

WEST END RUN FOR THRILLER

"The Vampire Bat," the P.D.C. thriller, with Lionel Atwill and Fay Wray in the leading rôles, goes into the New Gallery Kinema on Sunday, August 6, for an indefinite run.



An incident from TRAIN 2419, Trade shown last week by Pathe and featuring Charles Starrett and Ruth Hall

UNITED'S GREAT
LINE-UP OF
BRITISH FILMSSEVENTEEN BIG PICTURES
FROM B. AND D. AND
LONDON FILMS

THE alleged difficulty on the part of independent exhibitors in obtaining a sufficient number of high quality films to satisfy their legal requirements under the Cinematograph Films Act has impelled United Artists to publish an impressive list of British pictures. A glance at this list, says Murray Silverstone, suggests that no one could possibly take seriously the complaint that British films were now dividing themselves roughly into two classes: the good product, on which circuits have preference, and the generally poor product from which the independents with circuit opposition could select.

United Artists' British programme of big British films is available for all exhibitors independent of circuit, and more than sufficient in quality to satisfy any exhibitor's legal needs.

Both British and Dominions Film Productions and London Film Productions have prepared an important programme, and United Artists is now negotiating for other British pictures, which will form a substantial part of their new programme.

The Independent exhibitor can have no reason to complain of lack of variety, quality, story, star or director value in the current B. and D. and London Film Productions schedule.

Twelve for B. and D.

Twelve pictures have been scheduled for the 1933-34 season of B. and D., starting with the inimitable Sydney Howard in the screen version of the popular Strand Theatre success, "Night of the Garter"; Ralph Lynn, in the P. G. Wodehouse yarn "Summer Lightning," now in its second week at the Adelphi; and the Herbert Wilcox production of Noel Coward's year-long success at His Majesty's, "Bitter Sweet," which is also being released in America by U.A., and is shortly due at the Rivoli, New York.

There are now in cutting Jack Buchanan's screen version of the phenomenally successful "That's a Good Girl," Ralph Lynn, "Up to the Neck," another deliciously funny and typical Lynnesque farce. Shooting is in progress on the Henry Edwards and Chrissie White version of George A. Birmingham's "General John Regan," with its fascinating Irish doings and diversions.

On top of this, is announced another picture with Sydney Howard in the leading rôle.

Negotiations are now proceeding for the production by Herbert Wilcox of another five pictures to complete a grand roster of twelve.

Five London Films

Alexander Korda, the production chief of London Film Productions, who comes with the highest of Hollywood reputations, and has already given British showmen a handsome set of box-office winners, has promised to complete a programme of five ambitious productions—built for big receipts.

These will include Charles Laughton's "The Private Life of Henry VIII," now completed and boasting a cast of famous British players too long to enumerate here under the direction of Alexander Korda.

Elizabeth Bergner, the renowned Continental star, is about to commence work on another Alexander Korda picture, "Catherine of Russia," an intimate drama of the irascible, lovable and most tantalising of empresses. Walter Hackett's story, "Wings over the Jungle," which has its scene laid in Africa, is scheduled for early attention and this will be followed up by two other productions, which it is intended shall be sensationally box-office in type.

From such an ambitious line-up it is claimed there is abundant evidence that United Artists are doing more than their bit to place British pictures in the forefront of their endeavours to supply the independent showman with "the goods," and British art that.

INTERNATIONAL

101, WARREN

THE THRILLER

Based upon the

with FRANK

and

Produced by

TRADE SHOW: THE

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A FURTHER PERFORMANCE WILL

DUCTIONS I.T.D.

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VAL DRAMA

ZEEBRUGGE

ELLIER

IS

ETHERELL.

Theatre, Shaftesbury Avenue,

3 p.m.

4.30 FOR THE BRITISH LEGION.



MANPOWER

AT THE HELM

For fifteen years I have made my bet on manpower. Good men, sensibly directed, backed by a practical idealism can solve any problem that is solvable. To this there is no magic. Time-proven fundamentals are being reaffirmed to-day as never before. Sound organization, night-and-day effort, constructive building, that is our job.

The rehabilitation of the Fox Company has been a colossal undertaking. We have made our share of mistakes in all branches of our effort, but we know that we are improving every day as our basic plans become more and more set. Time must have its chance to do its part of the job—time, patience and understanding.

Fox is building for the future and we are sure of our course. We make no rash and silly promises for the coming year. We only tell you that this job in this company is being done in an old way, a way as old as good business and common sense themselves. But behind this old way is a new spirit and this new spirit, which permeates every branch of this company, will bring bigger and better pictures to you.

S. K. Kent

● "PILGRIMAGE"

● "THE WORLD
MOVES ON"

● "MUSIC IN THE AIR"

● "HOOPLA"

● "THE GRAND
CANARY"

● "ALL MEN ARE
ENEMIES"

● "MY LIPS BETRAY"

● "THE HOUSE OF
CONNELLY"

● "I AM A WIDOW"

● "KISS AND FORGET"

● "THERE'S ALWAYS
TO-MORROW"

● "CHARLIE CHAN'S
GREATEST CASE"

● "PADDY-THE-NEXT-
BEST-THING"

● "MY WEAKNESS"

● "THE WORST
WOMAN IN PARIS?"

● "DR. BULL"
(Formerly "Life's Worth Living.")

● "JIMMY AND SALLY"

● "HE KNEW HIS
WOMEN"

FOX 1933-4



Sidney R. Kent,

President.

FOX FILM CORPORATION.

- | | | |
|-------------------------|-----------------------------|-------------------------------|
| • "BERKELEY
SQUARE" | • "POWER AND THE
GLORY" | • "FOX MOVIE TONE
FOLLIES" |
| • "FRONTIER
MARSHAL" | • "WOMAN AND THE
LAW" | • "THE FAVOURITES" |
| • "IN YOUR ARMS" | • "THREE ON A
HONEYMOON" | • "MARIE GALANTE" |
| • "PEKING. PICNIC" | • "ORIENT EXPRESS" | • "NERVE" |
| • "AS HUSBANDS GO" | • "THE LAST TRAIL" | • "SMOKY" |
| • "I COME FROM
HELL" | • "ODD THURSDAY" | • "SLEEPERS EAST" |
| • "DRESSED TO LOVE" | • "WALLS OF GOLD" | • "THREE AGAINST
DEATH" |
| • "DAVID HARUM" | • "THE MAD GAME" | |

Subject to Alteration.

FOX 1933-4

W&F *wishes you*



a very happy Summer Holiday!

**IT DOES MORE. IT HELPS
TO ASSURE YOU ONE**

**If you reserve these dates
in 1934 for the new W&F
Programme which will be
announced on your return,
you take your holidays
in the certain knowledge
of nine big profit-making
weeks in the future.**



THERE IS NO OF BIG

**BRITISH AND DOMINIONS
FILM PRODUCTIONS**

**SYDNEY
HOWARD**

**RALPH
LYNN**

**NOEL
COWARD'S**

**JACK
BUCHANAN**

**RALPH
LYNN**

**HENRY
EDWARDS**

**SYDNEY
HOWARD**

"NIGHT OF THE GARTER"

"SUMMER LIGHTNING"

"BITTER SWEET"

A HERBERT WILCOX PRODUCTION

"THAT'S A GOOD GIRL"

"UP TO THE NECK"

"GENERAL JOHN REGAN"

IN A NEW PICTURE

FROM UNITED

SHORTAGE BRITISH PICTURES

LONDON FILM PRODUCTIONS

**CHARLES
LAUGHTON**

**"THE PRIVATE LIFE
OF HENRY VIII."**

An ALEXANDER KORDA PRODUCTION

**ELISABETH
BERGNER**

"CATHERINE OF RUSSIA"

An ALEXANDER KORDA PRODUCTION

**WALTER
HACKETT'S**

"WINGS OVER THE JUNGLE"

LOOK OUT!

★
FOR EARLY ANNOUNCEMENT
OF ADDITIONAL OUTSTANDING
PRODUCTIONS FROM THESE
TWO BRITISH UNITS. ★

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ARTISTS**

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LEILA HYAMS

DONALD DILLAWAY
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JOYCE COMPTON



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has Everything

A powerful story . . .
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a tremendous cast . . .
Intensely dramatic situa-
tions . . . Haunting
melodies . . .
against the colorful
background of a
showboat.

A P.D.C.
MAJESTIC
PRODUCTION

LONDON TRADE SHOW: PHOENIX THEATRE, TUES., AUG. 1, at 3 p.m.



Gracie Fields and John Stuart in *THIS YEAR OF GRACE*, which Radio is Trade showing on Thursday

J. PATTINSON AS MOVIE TONE CHIEF

HIS SUCCESSOR AT BRUM.

FOLLOWING on the appointment of Charles H. Philipp as sales manager of Fox Films, the appointments are now announced of James F. Pattinson as general manager of British Movietone News, and William R. Hoggan as manager of the Fox Birmingham branch.

"Jimmy" Pattinson started in the film business in March, 1919, with Famous Films, Ltd., at Leeds. About three years later he joined Goldwyn, Ltd., as their Leeds representative, and subsequently was made branch manager for that company for Sheffield, Notts and Derby. He went to



J. Pattinson



W. R. Hoggan

Birmingham as manager for F.B.O., and later, in April, 1931, he joined Fox, and has been managing their Birmingham branch since that date.

W. R. Hoggan, who was born in Dumfries, Scotland, was for 14 years with Paramount. For ten years of that period he was their general sales manager in Australia and New Zealand. This territory included the Far East. In 1923 he was invited to attend the Paramount Sales Convention in New York, Chicago, New Orleans and Hollywood. After resigning from Paramount he paid a return visit to America and made a close study of the studios at Long Island and Hollywood.

A few months ago he was appointed special representative at the Fox head office, and has visited the various branches throughout the country.

Parliament and Sound Equipment

CINEMATOGRAPH FUND RECEIPTS FROM S.O.

It was stated in the House of Commons that the Board of Trade had no intention of interfering when a question as to restrictive clauses in connection with the purchase of sound film apparatus and replacements was asked on Thursday.

COLONEL BALDWIN-WEBB asked the President of the Board of Trade whether he was aware that the Western Electric Co., Ltd., of America, had supplied about 2,000 kinemas in this country with talking picture apparatus and in the contract for supply of such apparatus inserted clauses binding the purchaser only to get repairs done or additional equipment or parts from them.

It was also pointed out that these clauses prevented British manufacturers from getting valuable orders which they were able to carry out; and whether, as the courts in the United States of America had recently decided that such clauses were illegal and void in that country, he would take steps by legislation to make it illegal to impose such restrictions in this country.

Made in England

LT.-COL. J. COLVILLE, who replied on behalf of the Board of Trade, said that this attention had been called to the decision in a United States Court. He was informed that the apparatus and the replacement parts were manufactured to a very large extent in this country. As at present advised, the President could not see his way to introduce legislation on the lines suggested.

£700 from S.O.

It was revealed by Mr. Baldwin that £698 had been received by the "Cinematograph Fund" from receipts from Sunday film shows. It was also stated that such sums were not restricted to payments to any specific body.

The matter arose from a question by CAPT. ERNEST BALST, who asked the Home Secretary if he would state how much money had been received under the Sunday Entertainment Act for the purposes of a national film institute?

STANLEY BALDWIN, who replied, said that monies paid into the "Cinematograph Fund" under the Sunday Entertainment Act, 1932, were under the direction and control of the Privy Council.

The amount received by the Fund for the purposes specified in the Act was £698 14s. 8d. His honourable and gallant friend appeared to be under a misapprehension as to the purposes for which money received could be applied.

Not Restricted to Film Institute

The Act provided that the Fund "shall be applied in such manner as may be directed by the Privy Council for the purpose of encouraging the use and development of the cinematograph as a means of entertainment and instruction." The application of sums received was in no way restricted to payments to any specified body.

LANARK FIRE PREVENTION

STRONG CRITICISM

Bobby Booth as Columbia Manager

STRONG criticism of the fire preventative apparatus presently in use in kinemas throughout the county of Lanarkshire were made last week by John Stewart, the county architect. He stated that many appliances were absolutely useless, although he "could not, without making actual tests, demonstrate to the licensees how useless they were."

Owing to the introduction of talkies, he pointed out, the operating rooms which were built for the silent pictures are too cramped, and that free access to the shuttle control bar was very often prevented.

Dealing with fire appliances, Mr. Stewart stated that all kinds of buckets and receptacles were being used for water and sand, and a wet blanket was sometimes provided. More often than not the receptacles were used for holding all kinds of rubbish.

Recommendations

His recommendations are that four fire-extinguishers of an improved type should be in every cinema which has seating accommodation for 200 persons or more, and that an asbestos blanket and a hand extinguisher should be provided in the projection and rewinding rooms. The Chief Constable, he stated, had written agreeing with his proposals, but had disagreed with the proposal that the police should be responsible for inspecting the kinemas.

The Committee agreed with the Chief Constable, and instructed the architect to examine the kinemas yearly, and also decided to bring the matters discussed to the notice of exhibitors.

Columbia's New Representative

Members of the Scottish Trade will be glad to know that an old and popular member of the Trade, in the person of Bobby Booth, is to return to Glasgow as Scottish representative for Columbia. He will, it is understood, open offices for this company in September.

Mr. Booth resigned from A.B.C. to join Columbia. He was formerly shorts manager with Warners, and several years ago was with Metro-Goldwyn-Mayer in Glasgow. His many friends in Scotland will welcome him back.



Scottish Film Production

Scottish Films Productions, of India Street, Glasgow, will issue shortly a new 4,000 ft. comedy, starring Dave Willis, the popular Scottish comedian. Much of this film was shot on the Clyde, in the Island of Arran and on board the well-known river steamer *Atlantia*.

A full-length film will soon go into production in which lyrics and musical score were composed by the Earl of Lauderdale. The story is the work of the Scottish author, J. Ross, and the star, it is expected, will be Will Fyffe.

Three Years for Safe Blower

In the Edinburgh High Court last week, David Walker pleaded guilty to breaking into the Astoria, Paisley, and was sentenced to three years' penal servitude.

The Lord Justice Clerk said that a burglar who resorted to explosives was a grave menace to the community and had to be so treated. He referred to Walker as a master criminal.

Burning paper pushed through the door was stated to be the cause of an outbreak of fire which occurred last week at the Elder Cinema, Govan. It was noticed by a passer-by in time, as by the time the fire brigade got the outbreak under control only the door had been destroyed.

Kinema Insures Patrons

The management of the Alex, Paisley, took out a £100 death-from-laughter insurance policy with the Prudential Assurance Co., in connection with their screening of the film, "They Just Had to Get Married," which they showed on Monday, Tuesday and Wednesday of this week.

Middlesex and Sunday Opening

DEAF EAR TO OPPONENTS' SQUEAL

AN attempt is being made by the opponents of Sunday opening in Teddington to persuade the Middlesex County Council to refuse the licences for Sunday kinemas.

In a letter to the County Licensing Committee, representatives of the churches declared that the result of the poll was not representative of the general feeling in the town and that the demand for Sunday opening was artificially stimulated by the Trade.

It is argued that lack of time, funds and experience made it impossible for local residents to oppose the organisation of trained electioneering agents, and that if the poll had been carried through with the resident resources of the town only, free from imported pressure, the result would have been reversed. A similar letter was received by the Uxbridge Sunday Defence Association.

The Teddington Women Citizens' Association and the Uxbridge Sunday Defence Council also appealed for regulations being made restricting the type of film to be shown on Sunday.

The Licensing Committee pointed out that

the procedure outlined by the objectors would involve an alteration in the existing law, which the County Council had no power to amend.

As regards the character of Sunday films, the Committee replied that the point would be adequately met by the conditions of the licences.

TERRIER SHOW AT TEDDINGTON

Irving Asher was surrounded by a galaxy of stellar personalities at Teddington on Saturday who went down there for the Terrier Show, which was held in the grounds and in the studios.

Laura La Plante, Lester Mathews, Sally Blane, who has just completed "Mayfair Girl" for Irving Asher, Margot Graham, the star of "I Adore You," now in production at Teddington, John Stuart, Percy Marmont and Muriel Angelus were all present in addition to many well-known British feature players who have appeared at one time or another in Teddington pictures.



John W. Hicks, jun., of Paramount Foreign Department, is visiting England with Eugene Zukor. Story on page 5

PLANS FOR THREE SCOTTISH HALLS

A.B.C. TO RECONSTRUCT GRAND, FALKIRK

AT Falkirk Dean of Guild Court last Thursday amended plans for the reconstruction of the Grand Theatre as a super cinema by Associated British Cinemas were agreed to.

S. Symington Quig, who appeared for the petitioners, said that since the original plans had been presented, an extensive piece of ground had been acquired on Prince's Street, and as a result a fresh reconstruction scheme had been prepared. According to the new plans the main entrance was now placed on Prince's Street instead of on Vicar Street, and the seating capacity had been increased to over 2,000. The estimated cost will be £20,000.

The court complimented the company on its enterprise.

At Perth Dean of Guild Court on Friday of last week plans were submitted for the new cinema to be erected at Murray Street, Perth.

Stornoway Town Council has passed plans of a cinema in Stornoway on behalf of a company to be floated in Stornoway which was to be known as the Stornoway Playhouse, Ltd. Mr. Scouler, who represented the petitioner, said that the cinema would be the "last word" in cinema architecture.

New Towers' Hall

The Prize Cinema, Greta, opened last week under new management, the hall having been taken over by Messrs. R. and M. Towers, who are well-known on the Borders and on the West Coast, and who run what is known as the Prize Cinema Circuit. New apparatus has been installed at the cinema, which is only open on two nights of the week—Monday and Tuesday—with a matinee every Tuesday. Mr. Towers has resigned the lease of the Public Hall, Ballantrae, Ayrshire, where he has given weekly presentations of films for several years.

Forthcoming Trade Shows

Anna Neagle and Herbert Wilcox, the star and producer of the film, will be present at the show of "Bitter Sweet," which U.A. is presenting at La Scala to-day (Thursday).

Manager Marks of Radio announces that the Gracie Fields film, "This Week of Grace," will be Trade shown at La Scala on Friday, July 28.

Manager Gordon, of British Lion, will Trade show "Bachelor Mother" at Cranston's, on Tuesday, August 1.

Manager Carruthers, of Fox, will hold a Trade show of "Best of Enemies" on August 1, and "My Lips Betray," starring Lilian Harvey, on Wednesday, August 2, both at the Picture House.

Repertory Week

An Arliss Repertory Week is being run at Cranston's, Renfield Street, Glasgow. The films shown are three of Arliss's old successes, "Green Goddess," "Old English" and "Disraeli."

The Regent Cinema, Barmockburn, which closed recently for a short vacation, re-opens on July 28.

Robert Dickson, manager of Auchterarder Cinema, had a specially shot film of the local Highland gathering showing last week, which drew big crowds to the cinema.

A new scheme of lighting has been installed at the Hippodrome Cinema, Boness, and the old fittings have been replaced by Paralight roof fittings, while the stage has been redraped.

Circus sequences for the new B.I.P. film, "The Red Waggon," were shot at Largs, one of the Clyde holiday resorts, last weekend. Pictures were taken of crowd scenes at Pinder's Circus.

The management of the New Oban Kinema is to be congratulated on their atmospheric theatre. Situated in this popular West Highland resort, the decorations are symbolic of the surroundings, whilst the attendants are dressed in full Highland costume, kilts, jekens, tartan hose, etc.

COMING SHORTLY INTO THE BLUE

(PARIS — MEDITERRANÉE)
A Pathe-Natan Production

Starring

ANNABELLA
OF "LE MILLION" FAME

Lyrics sung by Val Rosing



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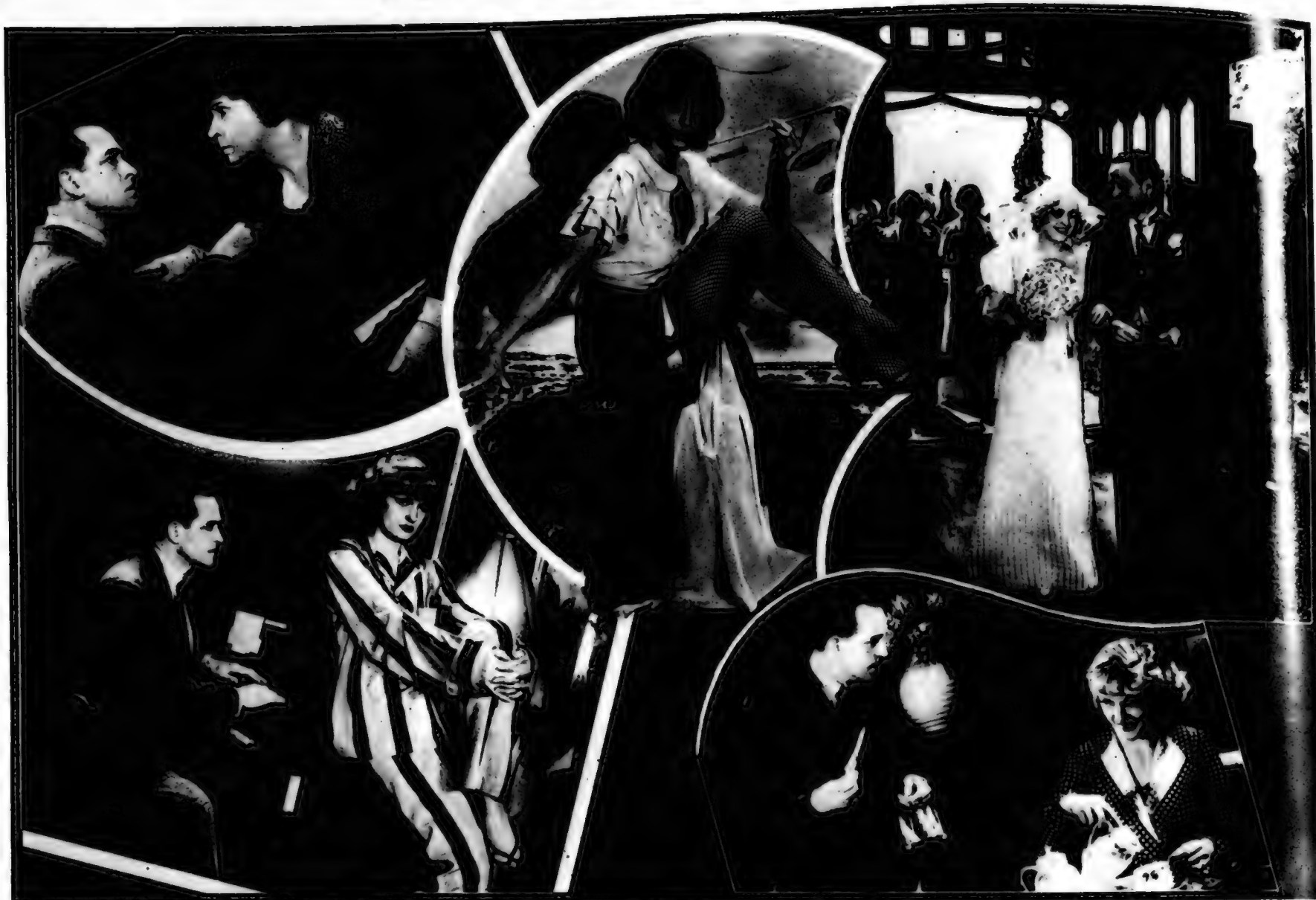
A. Fried (Managing Director), **FILM SALES LIMITED**, 185a, Wardour Street, London W.1.

"MY LIPS BETRAY"



Incidents from MY LIPS BETRAY, the first picture made in America by Lilian Harvey, the popular Anglo-German star. John Blystone directed this charming and audacious film of a cabaret girl's romance, in which John Boles, as the music-loving king of a Ruritanian kingdom, and El Brendel as his chauffeur are the featured players. It will be Trade shown by Fox on Friday evening at the Cambridge Theatre

"THE LOVE NEST"



The next B.I.P. production to be Trade shown by Wardour is *THE LOVE NEST*, directed by Thomas Bentley, a comedy which deals with the hilarious predicaments in which a young bridegroom finds himself on his wedding eve. Gene Gerrard is the star and the supporting cast includes Camilla Horn, Amy Veness and Nancy Burne. It will be Trade shown on Friday

"A STUDY IN SCARLET"



One of the most famous of the Sherlock Holmes series, *A STUDY IN SCARLET*, deals with the breaking up of a criminal organization known as "The Scarlet Ring." This Conan Doyle story is interpreted by a cast which is practically all-British, including Reginald Owen and Warburton Gamble. Allan Dinehart, Anna May Wong and June Clyde, are also in the cast of the film, which will be Trade shown by Gaumont-Ideal, on Tuesday

Bristol licensing justices have asked to see "The Sign of the Cross" before it is shown in the city. The first run has been booked to a city house, and arrangements have been made for a private show of the film to be held next month for the benefit of the justices.

There's a very good reason
for the photographic quality

in

"BITTER
SWEET"



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Norma Whalley



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WILCOX**
Cameraman:
F. A. YOUNG



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Anna Neagle and
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A TEDDINGTON MUSICAL

I MADE a tour of inspection at Twickenham the other day to see the final shots of "The Wandering Jew." It is easily the most ambitious—and the most expensive—picture Julius Hagen has yet made. I saw some of the Spanish sets, and I trust Hagen will pardon me if I say I was agreeably surprised. He and Jimmy Carter, his scenic artist, can take it as a great compliment that I consider those sets as good as any that could, or would, have been put up in any studio, here or abroad. There is no doubt that our friends at Twickenham have been on their mettle concerning this picture. It has been a sort of test film. If we can make a real super out of this, they seem to say, "well, there's no knowing what the future may hold for us." And they have toiled with their end in view. I am sure that it has been toil.

You can believe me that it has been toil, especially during the tropical week-end. Maurice Elvey was directing Conrad Veidt and Peggy Ashcroft in one of their intimate scenes, and Veidt's own make-up man was always at hand ready to dry any bead of perspiration that might offend the camera. It was a very simple scene, but astonishing and unusual care was taken over it.

I am often impatient with directors who keep on shooting the same scene over and over again for some obscure reason, but I congratulate Elvey on the care he took over details that matter. "The Wandering Jew" looks like being one of the events of the human season.

Shooting so far on "General John Regan," which starts and is also being directed by Henry Edwards, has been concentrated on exterior sequences, the first of which have been made in the vicinity of the B. and D. bridge.

Some extremely effective shots have been obtained in a local estate and on the open road—in a country lane near Shenley. Further exteriors are due to be shot in Northern Ireland.

G. F. Siegmann, art director on "General John Regan," has built an extraordinary set for use in the production. It is a complete village street and square, built in its entirety on the lot at Boreham Wood, and much of the action of the George A. Birmingham subject takes place in these surroundings.

There is very considerable activity at Sound City at the moment. Not only is "Song of the Plough" being shot in the studio, but also "White Ensign" has a further Sound City unit working at Chatham and Sheerness.

"Paris Plane" is in the cutting and editing stages, and "Colonel Blood" is in very active preparation for shooting in a few weeks' time. "Colonel Blood," as a matter of fact, has been undergoing intensive preparation for several months now, and all details have been studied very thoroughly for this very important forthcoming production.

"Song of the Plough" has all the elements in it that should make it a highly successful production. The story by Reginald Pound is topical and broad in its scope. It deals with the plight of a yeoman farmer, played by Stewart Rome, who is faced with the disaster of a tithe sale. His struggle to retain possession of his sheepfold, which is coveted by Allan Jeayes, as another farmer, provides some of the drama of the film.

The dialogue, the scenes and all the action are a slice from the life to-day of England's farmers and England's agriculture. A prominent feature of the plot is the thrill and fascination of a sheepdog trial, in which the famous champion dog owned by Mark Hayton, the Ilkley sheep herder, takes part.

At Shepherd's Bush progress has been made on the scenes in the yard of the country, where circumstances have brought the characters of "Cuckoo in the Nest."

For there the floor looked like a farmyard. There were pigs and chickens, horses and carts, and a dozen other things, including a steady downpour of rain to provide all the inconveniences guaranteed in out-of-the-way country hotels.

Peter (Ralph Lynn) is being pursued by an irate mother-in-law (Grace Edwin) and a father-in-law, who would prefer to be quietly at home (Tom Walls). The only person who is not suffering too great an inconvenience is the lady with whom Peter has arrived at the hotel. Her part is played by Yvonne Arnaud, and throughout most of the scene we see her comfortably tucked in the part of the difficult and strait-laced owner of the hotel is in the capable hands of Mary Brough.

Most of the incidents in the Caledonian market have now been shot by Victor Saville for "Friday the Thirteenth." The east for this part of the story is Max Miller, as Caledonian Joe; Alfred Drayton, as the detective; Percy Parsons and Hartley Power, as American tourists set to catch

the suspected Joe, and Gibb McLaughlin, as his friend.

The scenes showing Muriel Aked as the woman up from the country with her little nephew in a vain search for the Tower of London are likewise near completion.

A story of this kind naturally calls for a large number of sets and the Islington unit has worked on as many as three in a day. These include reproductions of Caledonian Market, King's Cross, a shipping office, a florist's, an omnibus, the offices of the Convicts' Aid Society, and a London mews.

George Gee's Heat Wave Burdens

Despite the fact that he has had to wear morning clothes and a "topper" in most of the shots of "Strike it Rich," taken during the terrific heat this week, George Gee has been as energetic as ever, and while others in the cast have suggested a "break" so that they could get cool, he has been eager to "carry on."

A number of unusual comedy angles have been introduced into "Strike it Rich," which include the secrets of "bump reading" and the cornering of the nutmeg market!

Supporting George Gee in this production are Gina Malo, Betty Astell, Davy Burnaby, Ernest Sefton, Hal Walters, Wilfred Lawson, and Cyril Raymond.

Returns to the Spaniards

Dick Turpin, in the person of Victor MacLaglen, returned to his old haunts on Hampstead Heath on Wednesday, when an exciting sequence was shot at the famous Spaniard's Inn, where the redoubtable highwayman is reputed to have made his headquarters. Good progress is being made with this romantic drama, which is being made by John Stafford at Cricklewood.

Shooting was completed last week at Teddington on the Edmund Gwenn production, "The Man with a Million," which was directed by George King, now under contract to the studio. Peggy Novak is feminine lead, with Eve Gray and Violet Compton in other important feminine rôles. D. A. Clarke Smith, Charles Hickman and Clifford Heatherley are also cast.

"Head of the Family," which marks Irene Vanbrugh's initial talkie appearance, is now in the cutting room at Teddington. The production was directed by John Daumery, who, incidentally, is now holiday-making on the Continent.

The most ambitious project embarked upon at Teddington for some months will be "I Adore You," a musical production for which Irving Asher is assembling a powerful cast which George King will direct.

powerful cast which George King will direct. Margaret Graham will have a number of snappy song hits, and with her are O. B. Clarence, Clifford Heatherley, George Harris, Gavin Gordon, Ernest Sefton and Ann Esmond. Ralph Reader is arranging four big dancing ensembles, in which 24 of C. B. Cochran's young ladies are taking part. This musical production will have the background of a talkie studio.

W. W. Jacobs followed his trip to Greenwich and the T.S.B. "Osprey" this week by a visit to the A.T.P. studios, Ealing, at the invitation of the studio executive and Norman Walker, directing the "Skipper of the Osprey." A reproduction of the sailing barge filled the huge floor of the studios. Its massiveness and fidelity of detail, together with the colourful scene the whole presented with the wharf settings and the varied impedimenta brought from Greenwich, evoked the famous author's warm admiration. This week will see the completion of the exterior shooting on the Thames.

"Two Hearts in Waltz Time"

The first week of shooting at the Nettlefold Studio on "Two Hearts in Waltz Time" was taken up on one set representing a Viennese beer garden.

To enable Miss Frances Day to attend her matinées at the theatre, Sunday now falls on a Tuesday for the studio staff. Bert Cooté, the veteran actor, has joined the cast since the earlier announcements, and he will portray the part of the manager of Miss Day.

This week the units will be on location both at day and night at Longwater.

By Maker of "Black Diamonds"

Charles Hanmer, the South Yorkshire producer who was responsible for "Black Diamonds" and other films depicting life in Yorkshire coal districts, is building a film studio in Yorkshire and has offices at Film House, Goldthorpe, near Rotherham. Mr. Hanmer's first film will be "Our Children," in which children in all parts of the country will have a chance to prove their ability as screen artistes. The film, a five-reeler, will revolve round a dramatic story, but every form of entertainment with child artistes will be introduced. There will be crowd scenes, with thousands of children. Several novel features are promised.

(Continued on page 40, column 2.)



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Praise for Paramount Star

Sylvia Sidney Acclaimed
by Press

"Most Sensitive Actress"

SELDOM has the elevation of a player to star rank received such whole-hearted endorsement from the Press as has greeted the appearance of Sylvia Sidney in "Jennie Gerhardt" for the first time as a star in her own right.

This brilliant young Paramount player has been gaining fresh popularity in every rôle she has played in the last few months, and her performance in "Madame Butterfly" secured her the coveted leading rôle in Paramount's film version of Theodore Dreiser's great novel. How she has acquitted herself in this exacting rôle has been unanimously voted the finest acting achievement of many months.

A Convincing Performance

For example, the *Daily Mirror* says that Sylvia Sidney gives a splendid portrayal of the pathetic Jennie. According to the *Sunday Times*, "Hers is a difficult rôle. She plays it admirably. Never have I seen her give so sincere, so natural, so convincing a performance." The *Sunday Referee* declares that Sylvia Sidney, in "Jennie Gerhardt," is, in the true sense of the word, an artist.

The *Evening Standard*:—"When Sylvia Sidney is given a good part, as in 'Jennie Gerhardt,' she is one of Hollywood's half-dozen best actresses. Not only does Sylvia Sidney get beneath the skin of her part, but she burns it up imaginatively from end to end. She is like a flame, scorching up the things that hurt her. She is sensitive, but has enormous strength; and, finally, she has the look of drama about her—tense and menacing—and could dramatise the second lump in a cup of 'kaffee,' as we gangsters say."

The Event of the Year

"Sylvia Sidney plays her part with an excellent feeling," says the *Daily Express*, and the *Daily Mail* describes Sylvia Sidney's performance as "an event in this year's outpourings of celluloid."

The *Daily Telegraph* inquires:—"Is there a better, a sounder, a more sincere young actress on the screen than Sylvia Sidney?"

The *Times* declares that Miss Sidney's acting has a delicacy and integrity that the films seldom discover or allow; and *Reynolds's* considers that "Jennie Gerhardt" is a true womanly impersonation of a character suffused with tenderness, pathos and haunting beauty.

Screen's Most Sensitive Actress

The *Daily Herald* says that her characterization of Jennie, from the girl of 18 to the woman of 50, is extremely well done, and, according to the *Morning Post*:—"Sylvia Sidney shows a real sense of suspense which is not shared by any other actress in Hollywood."

The *Sunday Pictorial* says that "Jennie Gerhardt" gives Sylvia Sidney an excellent opportunity in a highly emotional rôle, of which she takes full advantage. This dark-eyed little lady is one of the screen's most sensitive actresses. Her work in the title rôle of this somewhat uneven tragedy is at times inspired.

EXTENDED HOURS

FOR BIRMINGHAM RUN OF
"CAVALCADE"

"Cavalcade" will have its Birmingham premiere run at the Gaumont Palace during the week commencing September 3 next. In view of the "rush" anticipated, A. E. Crabbe, manager of the Palace, applied on Monday last for an extension of hours.

The magistrates agreed that the Palace should open at 11.30 a.m. instead of noon on September 4, 5, 6, 7, and 8, and at 9 a.m. on the Saturday for a special children's matinee.



Sylvia Sidney, who has received remarkable tributes from the Press

A.T.P. IN FRANCE Boulogne as Outing-location

Members of the A.T.P. studio staff (as many as could be spared during the production of "The Skipper of the Osprey") to the number of forty-five, switched their nautical affections for the nouse to s.s. *The Maid of Kent* on Saturday last, en route for Boulogne on the studio's annual outing.

The party proceeded to "do" the town in a fleet of taxis. Patriotism took them first to the British cemetery, after which came the cathedral and other places of interest, of which the casino proved not the least attractive, being outdone only by the exhibition of dancing by "Slim" Hewlett, with his charming Gallic partner, Mlle Teletel.

Telegrams regretting inability to be with the party were read from Messrs. Basil Dean, R. P. Baker, W. A. Lott and G. W. Rayner. After a stay of some seven hours Boulogne (and the chapeau of one of the voyageurs) was left astern, Victoria being reached at midnight.

BRISTOL ACTOR To Join Production Unit

Barry Sinclair, a member of the repertory company at the Bristol Little Theatre, is leaving at the beginning of next month to take up film work. Mr. Sinclair, who has been at the Little for several seasons, has played important parts in a number of plays, including the Dauphin in the production of Shaw's "Saint Joan." As an actor of experience and ability he should be an acquisition to the ranks of British film artists. He had some slight experience of film work in the old silent days. We understand that though he intends to break away from the stage in favour of the screen he is not yet actually fixed up with any particular film producing company.

JOAN MAUDE SIGNED For "Wandering Jew"

Julius Hagen has chosen Joan Maude to play lead opposite Conrad Veidt in the third phase of "The Wandering Jew," on which Maurice Elvey is now on the last week of production at the Twickenham studios. Joan Maude is the daughter of Nancy Price.

SHOWING NEXT WEEK



Randolph Scott and Bebe Daniels in a scene from COCKTAIL HOUR (U.A.), which is being shown at the Regal next week

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the keytheatres during the week commencing July 31

Green's Playhouse.—"Blondie Johnson" and "The Melody Maker" (First National).
La Scala.—"Men Must Fight" (M-G-M).
New Savoy.—"Trick for Trick" (Fox) and "Slightly Married" (Butcher).
Regal.—"The King's Vacation" (Warner) and "The Circus Queen" (U.A.).
Regent.—"The Perfect Understanding" (U.A.).
The Picture House.—"Crime of the Century" (Paramount) and "Money for Speed" (U.A.).

Leeds

Assembly Rooms.—"Pilgrimage" (Fox) and "No Other Woman" (Radio).
Coliseum.—"Letting in the Sunshine" (Wardour) and "Half-Naked Truth" (Radio).
Majestic.—"Pilgrimage" (Fox) and "No Other Woman" (Radio).
Paramount.—"No Man of Her Own" (Paramount) and "Lucky Devils" (Radio).
Rialto.—"The Parachute Jumper" and "Ladies They Talk About" (First National).
Scala.—"Letting in the Sunshine" (Wardour) and "Half-Naked Truth" (Radio).

Liverpool

Forum.—"No Man of Her Own" (Paramount).
Futurist.—"Three Live Ghosts" (U.A.).
Palais de Luxe.—"The Thirteenth Candle" and "Out of the Past" (Warner).
Prince of Wales.—"The Billion Dollar Scandal" (Paramount).
Rialto.—"That's My Wife" (Brit. Lion) and "The Reform Girl" (P.D.C.).
Royal Hippodrome.—"That's My Wife" (British Lion) and "The Shadow" (U.A.).
Scala.—"She Done Him Wrong" and "The Mysterious Rider" (Paramount).
Trocadero.—"Lucky Devils" (Radio) and "Circus of Sin" (Wardour).

Newcastle

New Westgate.—"King of the Ritz" (Gaumont-Ideal) and "Slightly Married" (Butcher).
Paramount.—"A Lady's Profession" (Paramount) and "Lucky Devils" (Radio).
Pavilion.—"Men Must Fight" (M-G-M).
Queen's Hall.—"Men Must Fight" (M-G-M).
Stoll.—"The Past of Mary Holmes" and "The Cheyenne Kid" (Radio).

Sheffield

Albert Hall.—"King of the Ritz" (Gaumont-Ideal) and "The Infernal Machine" (Fox).
Central P.H.—"Lucky Devils" and "Excess Baggage" (Radio).
Cinema House.—"Endurance" (W. and F.).
Electra Palace.—"I Am a Fugitive" (Warner).
Hippodrome.—"King's Vacation" (Warner) and "Their Night Out" (Wardour).
Regent P.H.—"Sailor's Luck" (Fox) and "That's My Wife" (Butcher).



MAURICE BRADDELL A New Screen Writer

Maurice Braddell, the actor-dramatist, is recognised as one of the most versatile young men in the theatrical world, and his first attempt at writing for the screen in Gracie Fields' new picture, "This Week of Grace," is expected to plant him firmly in the front rank of film scenarists. He apparently has the knack of supplying just the right material for individual stars.

Braddell specialises in "stories for stars," very successfully—witness his long-run box-office winner, "It's You I Want," at the Theatre—and he is convinced that that recipe is one that can give another film to British films. Certainly it has never been used over here as much as in Hollywood.

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BLENDING OF LIGHT WITH MUSIC

ORGAN CONTROL FOR HOLOPHANE EFFECTS

ONE of the most important contributions made in recent years toward kinema lighting is to be put into practice for the first time at the new Capitol Theatre, Didsbury, which will open in the near future. The invention in question concerns the control of the elaborate Holophane auditorium colour-lighting from the console of the organ—in this instance, a Christie unit organ.

The auditorium lighting will be controlled by auto-control mechanism producing scores of thousands of combinations of colour hues, and these in turn will be master-controlled from the organ console, so that the organist, by the touch of a key, can determine the type of mood of the colour-lighting at any moment.

No additional work is entailed for the organist, as the elaborate electrical mechanism is so arranged that at the pressure of a key, the control will commence

A REGULAR "FELLAH"



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"Oh yes, he gets a lot of interest out of this house."
"Fan?"
"No, Fiancée."

to blend the colours, so as to provide results in accordance with the type represented by that key.

The far-reaching effects this innovation may have on showmanship may be well imagined. Hitherto, organ recitals, when accompanied by auditorium or stage lighting effects, have lacked the co-ordination such a combination really requires in order to justify the ideals suggested by this idea. At the Capitol Theatre, Didsbury, the organist will be the sole master of the mood of the lighting, and he will be able to make it obey his wishes, expressed in terms of colour the moods of Chopin, Liszt, Gershwin, and Liszt.

Further details of the nature of the control mechanism and also particulars concerning auditorium lighting, which will be on a scale hitherto unattempted, will be published shortly.

VICTOR CAMERA DESIGNED FOR REVERSE ACTION

The Model 5 Victor cine-camera, as manufactured by the Victor Animatograph Corporation, of Davenport, Iowa, J. H. Dallmeyer, Ltd., of 31, Mortimer Street, London, W.1., being the sole English agents, has now an added feature—reverse action—a very useful feature for fade-ins.

The Victor method of handling this feature permits the film to be backed up for making lap-dissolves or double exposures without the slightest hazard of losing the film loop or piling the film, as both feed and take-up reels shafts are power-motivated and equipped with friction clutches. Film transport is reversed by means of a hand crank, which facilitates counting of hand frames.

The retail price remains the same, i.e., £20 complete with 1 in. f/2.9 Dallmeyer anastigmat lens in micrometer focus-mount.

In addition, turning grips are provided, facilitating the removal of the door of the camera for film loading.

MORRISON INSTALLATIONS

Mr. Norfolk, managing director of the Regal, Northampton, delighted by the quality of the reproduction of the new high quality apparatus recently installed by A. E. Morrison and Sons, Ltd., at the Regal, has ordered similar equipment for his other theatre, the Coliseum.

The Observation Window

Talkie Service Charges

Little Hope for W.E. Reductions

Wide Range on the Way

THERE was cold comfort for exhibitors in G. E. Otterson's remark the other day that he could hold out little hope of any immediate reduction in Western Electric service charges. The attitude of the E.R.P.I. chief was that the service department was already working on the narrowest margin possible, and that a trouble-free sound equipment could not otherwise be achieved. Of course, the C.E.A. has other views, but in view of the tremendous responsibility represented by the efficient functioning of the sound set, the exhibitor must consider his service charges in the light of a premium against breakdown.

ONE interesting point touched on by Mr. Otterson was the matter of purchasing replacements. In the recent American decision the tied-house system is defined as illegal and an open market has been declared. Mr. Otterson told me that the restrictions indicated in the clause concerned have never been operative in this country or the States. This means, I take it, that the exhibitor is no longer bound to purchase his replacements from W.E. if the same parts are available elsewhere at a cheaper price.

SO much depends upon the quality of reproduction that exhibitors will be more than interested in the announcement that Western Electric "Wide

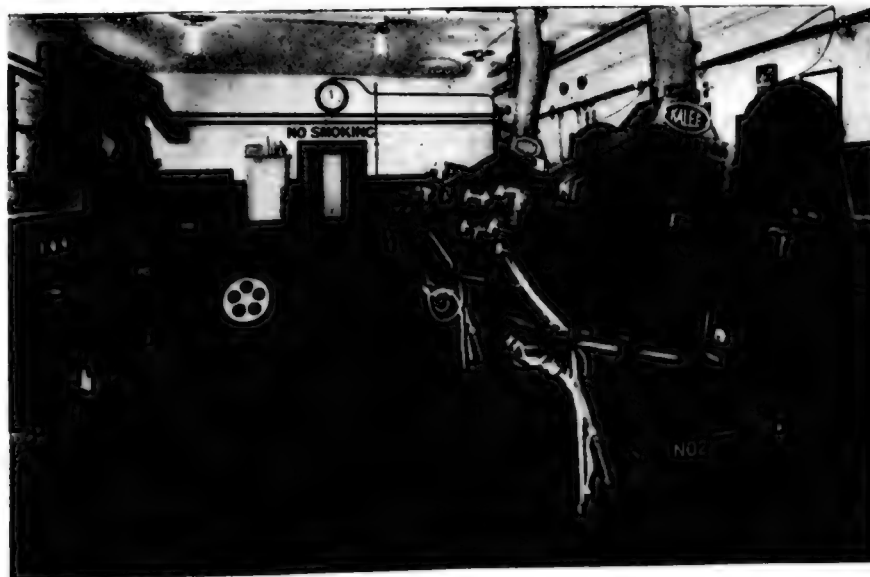
Range" will be available in this country within a short while. If the cost of the necessary adjustment of existing mechanisms is in inverse ratio to the promise of its performance "Wide Range" should prove an invaluable adjunct to the showman. Advances in sound reproduction are essential if the film is to hold its place as an entertainment, and the fact that other companies such as British Acoustic, B.T.H., with their type EFR reproducer, and RCA are working upon similar lines will make for future progress in the Trade.

OUTSIDE the immediate business of his organisation Mr. Otterson had little news to impart. The wide film, as distinct from the wide screen, he told me, was no longer practical politics. Although E.R.P.I. was still experimenting with stereoscopy little commercial progress had been made. It was a great problem, and, anyway, the traders are not yet ready for it.

MOST of my readers will be familiar with the Voigt loudspeaker. They will be interested to hear that P. G. A. H. Voigt has now made arrangements to carry on the manufacture with his own independent plant. The company responsible is Voigt Patents, Ltd., and the address is The Courts, Silverdale, Sydenham, S.E. 26; 'phone, Sydenham 4114.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The projection room of The Avenue, Northfields, planned on lines of comfort and efficiency, provides an excellent illustration for C. Hartley Davies' article on page 4 on the modern projection room. Kalee projectors are installed, while the sound system is Western Electric

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THE CARE OF STAND-BY PLANT

QUESTIONS AND ANSWERS FOR TECHNICIANS

THE majority of modern kinemas are equipped with storage batteries for emergency lighting and other purposes. The care and maintenance of this equipment gives rise to a number of problems, many of which are answered by E. C. McKinnon, chief engineer, of Chloride Electrical Co., in the following article reprinted by courtesy of "Electrical Storage."

What is meant by the normal charge rate of a battery? Is the life of the plates shortened if any other charging rate be employed?

There is no exact rate at which a battery must be charged to ensure maximum durability. The rate of charge up to the point where gas begins to be evolved freely is immaterial. From that point, however, it is necessary to avoid high charging rates as these tend to scrub active material from the positive plates.

Usually the normal charge rate is chosen as one which will complete a full charge in seven to eight hours, lowering the rate to one-half of that value during the gassing period.

Ampere-hour Efficiency

If a battery is completely discharged to a final permissible voltage, is it always necessary to put back an amount in excess of the maximum ampere-hour capacity of the battery?

No. The ampere-hour efficiency of a battery is practically the same at all rates of discharge. For example, if a 1,000-ampere-hour (in ten hours) battery be discharged fully at its 1-hour rate, it would give 500 ampere-hours and would be fully charged again with 500 plus 10 per cent, equals 550 ampere-hours charge. That is to say, if a 1,000-ampere-hour battery be first discharged at its 1-hour rate and then be given 550 ampere-hours charge, it would be capable of giving 1,000 ampere hours at the 10-hour rate without further charging.

What is meant by a simultaneous charge and discharge?

This is an expression in common use in the battery industry, although actually it is a misnomer. It is intended to describe the conditions when, in a self-contained electrical installation, lights are being used whilst the battery is receiving charge from the dynamo, the voltage across the lamps being maintained constant by means of a double or compound end cell switch.

Hence in a 100-volt installation all the 53 or 54 cells may be on charge, the dynamo voltage may be 145, a pressure which would burn out any lamp rated at 100 volts, but by placing the discharge lever of the end cell switch opposite cell No. 38, the voltage across the lamps is only 100 to 105.

Obviously the cells cannot be discharging and charging at the same time as current cannot be passing in opposite directions simultaneously through the battery. Various alternative expressions have been suggested to meet the conditions; of these perhaps the most apt is "Charge and run direct."

Regulating Cells Position

Does it really matter if the regulating cells be at the positive end or at the negative end of a battery?

Not in the least as regards the working of the battery, but there is one very strong argument for placing the regulating cells at the negative end of the battery. Any copper or brass covered with acid spray is subject to severe electrolytic action during charging at the positive terminal only. This fact outweighs any argument that the regulators should be on the positive end because some particular type of automatic cut-in and out switch is standardised for functioning at the positive end.

Why is it when trying to charge a battery by observation of glass gravity balls in the pilot cell, the balls will all float at one stage of the charge, indicating "full charge," but if the charge is continued further, one of the balls may sink again and yet when the charge is stopped the ball will bob up again?

The specific gravity of a glass gravity ball is not affected appreciably by temperature, whereas the specific gravity of sulphuric acid falls one point for every 2½ deg. Fah. rise in temperature. The buoyancy of the gravity ball corresponds with a definite specific gravity, below which value the ball will not float.

Let us assume that the specific gravity of the acid in the pilot cell when fully charged

(Continued on page 46)

AROUND LONDON

with the

SHOWMAN

Beating Old King Sol - Bright Ideas for Bright Days - Better Programmes

LONDON managers were making the best of the situation this week, and, if King Sol topped the bill, the film programmes were a good second feature. There has been a noticeable endeavour this year to maintain the standard of pictures during the so-called quiet season, and the policy has, comparatively speaking, resulted in but little diminution from normal.

There is also refreshing evidence that managers are alive to the advantages of showmanship, whether in presentation, showing, or general service.

The Empty Throne

An ingenious idea was behind the vestibule display arranged at the Davis, Croydon, to publicise "The King's Vacation." In the vestibule was an ornate setting representing a king's throne. A flight of steps led up to a raised dais, upon which stood an empty chair—the king's vacation. The subtlety of the display occasioned a great deal of comment, and there is no doubt it was more effective than any flamboyant arrangement.

The theatre also had a very dignified show for "Endurance." By the aid of treated linen, a maritime background, a realistic impression of a desolate seascape was

created. In the foreground was a representation of Shackleton's boat, "The Endurance." It was a creditable tableau, and, like other publicity displays, was designed and carried out by H. Hooker, the theatre's scenic artist.

Repertoire Week at Manor Park

George Arliss, or, rather, his "cut-out," "stills" and other publicity matter, was very much in evidence at the Coronation, Manor Park, for a repertoire week of films in which he is featured. The idea of devoting a week to a series of one star's films seems to be gaining favour. At the Coronation, good business was recorded.

By the way, I liked the manner in which Chas. Ling had given a touch of coolness—I mean atmospherically—to the house. The staff was suitably dressed, the vestibule publicity was cut down—thereby creating a feeling of spaciousness—and the auditorium was delightfully ventilated. One's first impression certainly bore out the truth of the slogan displayed, "It's cooler inside."

A Band That is Different

Without entering into the pros and cons of jazz or straight music, I can vouch for the success of Major Cawardine's orchestra, which confines itself to the latter music at the Avenue, Northfields, and the Walpole, Ealing. The instrumentalists give a programme of light classical numbers and popular pieces, jazz being eschewed. So popular is this band's performance that its scheduled running time is often doubled. Its success is a tip for stage bands who have made their reputation on "hot" numbers and find their popularity declining, to give the public a change. Who will be the first?

Smashing Publicity

At the Empire, Wood Green, Percy Swanwick again made use of the eye-arresting quality of movement in the publicity stunt which he arranged for "The Devil is Driving" (Paramount). Staging on the canopy of his theatre a realistic scene of crashing cars, he also employed a man, whom he dressed in the accepted attire of Mejdhistopheles, to give further point to the scene by laughing derisively at the grim collisions.

The cars were made of plywood and stood out in relief to the background. By an ingenious arrangement of pulleys and cords the road wheels of the cars were made to spin round.

For some time past Mr. Swanwick has employed moving parts in his cut-out displays and finds the extra expense and thought needed to devise such models is amply repaid by the additional interest they arouse.

Crowds See Penguins

"The Penguin Pool Mystery" (Radio) screened at the Dalston Picture House, gave Robert Paterson an opportunity to devise a publicity window, which dislocated the traffic by the interest it aroused.

Mr. Paterson is fortunate in having at his disposal for publicity purposes two shop windows, and in one of these he had erected a large tank filled to a depth of two feet with water. This was given an arctic setting and appropriate lighting. He then secured six live penguins and exhibited them in this pool, where their appearance quickly gathered a large crowd.

This alert young showman is a believer in original displays, and his publicity windows invariably contain new ideas for programme boosting.

"What? No Beer!" Tie-up.

A. Bainbridge, of Premier, Harringay, gave "What? No Beer!" (M-G-M) a good boost for its first run in the district by means of a tie-up with a neighbouring hostelry.

Borrowing a number of the largest barrels procurable, he set these about the vestibule and entrance of his hall. Each was decorated with a bright poster with an atrocious pun to the effect that "What? No Beer!" would be on Thursday!

Other barrels, similarly worded, were displayed about the lounge and bars of the public-house which co-operated in the stunt. Mr. Bainbridge also secured the services of a brewer's dray to publicise the film in the locality.

The proprietor of this house is W. Pollock.

A MODEL AERODROME

Foyer Display for "Air Hostess"

Wm. Hudson, manager of the Edgbaston Cinema, Birmingham, produced an excellent setting in his foyer for the publicising of "Air Hostess" (U.A.). In the portion usually occupied by the chocolate and cigarette counter was built a replica of the Croydon aerodrome. A backcloth carried a cloud effect with aeroplane hangers at the base and machines ready for flight, whilst side pieces depicted trees and the airway offices and buildings. In the centre of this was suspended a cut-out of a large passenger aeroplane about to land. The name of the film was spelt out in large cut-out letters placed in the foreground of the display. Three announcement boards read: "The 'Air Hostess' invites you to a thrilling and romantic trip in the clouds"; "Take a trip with the 'Air Hostess' on Thursday, Friday and Saturday," and "The 'Air Hostess' will leave here daily at 2.20, 4.45, 7.10, and 9.50." The whole was illuminated in amber lighting.



An effective display for THEIR NIGHT OUT (Wardour), at the Ritz, Bordesley Green

KINEMA FRONT AS PRISON

EXPLOITS "20,000 YEARS IN SING SING"

ALBERT A. HARRISON went all out to spread the news of his presentation of "20,000 Years in Sing Sing" at the Delicia, Costa Green, Birmingham. His efforts were well rewarded, for the film played to capacity houses, despite the brilliant sunshine. Prior to the run of the film, the front of the cinema was transformed by means of three-ply and a backcloth into a replica of a prison cell, in front of which was a life-size figure of a prisoner, shackled with chain and ball weight.

The setting was completed with a liberal display of stills and coloured incidents, and large announcement boards above the main entrance.

"UNIVERSAL WEEKLY" A Showman's Guide

One of the most practical aids to putting over product is afforded by "Universal Weekly," in which Leslie Williams regularly gathers together a host of useful information which can be employed to good account by any exhibitor running a Universal picture.

An intelligent use of the matter in "Universal Weekly" enables an exhibitor to employ a variety of angles in publicising a film. Not only does it provide a practical example of what his fellow showmen have done, but its pages contain many useful hints for exploitation and a great deal of matter which can be employed for preliminary salient Press dope. In addition to which the features of forthcoming releases are indicated in a clear and helpful manner.

Incidentally, the *Kine* acknowledges the tribute paid by the Editor to our famous Showmanship Department, which, as he puts it, "Deserves special commendation for carrying on its efforts to give exploitation its just deserts." Thank you.

THE "KINE" SHIELD FOR SHOWMEN

The *Kine* Company of Showmen shield is now in the hands of the engravers, and we hope to announce the winner of this within the next two or three weeks. Judging is no easy task, for the quality of showmanship throughout the past twelve months has reached a high standard, and members have been most consistent in their efforts.

MANAGER TO PATRON

E. Spencer, of the Empire, Smethwick, has hit upon a new note in managers' letters in his current programme. Under the heading, "Manager's Office, Empire Theatre," there is set out a conversation between Mr. Empire and Mr. Picturegoer, dealing with the programme, sound, the theatre's surroundings, admission prices, and the free monthly programme.

"THE MUMMY" TOPS THE BILL

GRAVESEND STREET DIGGING TIE-UP

CAPT. A. W. RIFKIN, manager of the Regent Cinema, Gravesend, put over a very effective and economical tie-up on behalf of "The Mummy," which played at his theatre recently.

The streets in certain parts were being dug up and he had posters placed at every point, the reading: "Not digging for 'The Mummy' here!"

This is really showmanship in the true sense of the word, because, though it cost enough to put over stunts which have a lot of money to spend, it is the effective stunt, such as put over by R. Rifkin, which is worthy of the attention of the prising showmen.

Frank Riego, manager of the Regent Cinema, Stockland Green, Birmingham, presented an attractive and novel tie-up for "The Mummy" (Universal) which has resulted in capacity business, despite the July sunshine.

At the side of the main entrance, in such a position that it was easily seen from the roadway, was erected a model of a mummy enclosed in a case with a special green light flashing arrangement.

On the pay-box was a cut-out of the head of Boris Karloff, whilst additional replicas were hung at various vantage points around the foyer, together with cut-outs of Egyptian goddesses. Cut-outs of the mummy were placed on the entrance doors to the auditorium.

"TEA FOR TWO"

Leicester Window Display

When showing "The Bitter Tea of General Yen" (U.A.) at the Princess, Leicester, G. Hickson arranged a window display with one of the largest grocers in the town.

The display consisted of a table with tea for two, on one side, and different grades of tea in packets and large chests on the other side. A banner announced the title and stars of the film and a showcard carried the following slogan: "Drink the Bitter Tea of Raiments and see 'The Bitter Tea of General Yen' at the Princess."

A length of film stretched along the back of the display and down the sides was a further attraction.

SOUTHEND ENTERPRISE

Slide that Empties House

The Kursaal Kinema, Southend, has a serious problem during the holiday weeks when it rains. The house packs to standing room capacity, and while it rains or it appears to be raining patrons will not budge. To help the box-office occasionally, J. J. Backhouse, the manager, just as soon as there is a lull in the weather, puts on the following slide:—

"We thought our patrons would like to know the good news: It's just LULU OFF RAINING. Thanks for the applause."

The genuine holiday makers appreciate the timely thought and many as they pass out thank the attendants for Backhouse's consideration.

PATRONS WANT MUSIC

Welsh Showmen's Views

Commenting on an article, "Do Patrons Want Music?" which appeared in the July 6 issue of the *Kine*, H. P. Haggart, of the Castle Cinema, Merthyr Tydfil, states that music is a most important item in the programme. It is a big attraction, and always ready to listen to good music. In fact, Mr. Haggart collaborates with his pianist, Arthur William, and they arrange popular and novelty interludes. To put these over, the organ, non-synce, and other effects must be employed, states Mr. Haggart.



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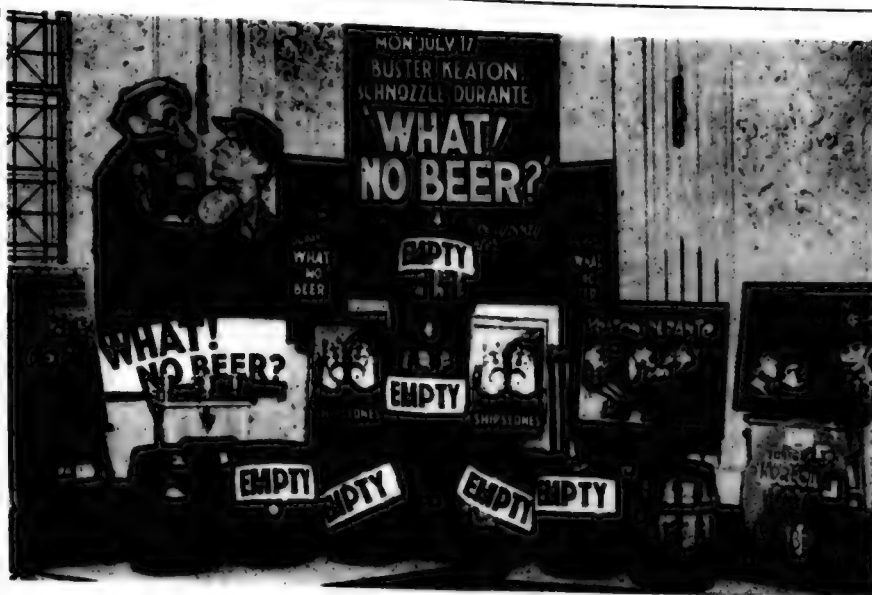
A Scot's Ideas for Defeating the Heat-wave

DURING the recent heat-wave in Scotland, one of the most difficult tasks of cinema proprietors was to persuade the public that it was cooler inside the cinema than outside. Victor Hamilton, the Kinnaird, Dundee, hit on a brilliant way of demonstrating this in a double bill.

In the tower of the theatre he placed a specially made block of ice weighing 2 cwt. In the centre of the block was a spray of carnations, which added to the attractiveness of the display.

That the ice block stood up to a week's heat-wave is ample proof that the cinema is the ideal place in which to seek temporary shelter from the sun's rays.

The ventilation of the Kinnaird was augmented by the constant use of electric fans. A sensation of coolness was immediately given to patrons by the appearance of the pages and attendants in smart uniforms of white duck with scarlet facings, which were specially procured because of the heat-wave to replace the ordinary and much warmer uniforms.



Considerable interest was aroused for the screening of *WHAT! NO BEER?* (M-G-M) at the Dale, Nottingham, by this eye-arresting display arranged by Fred Poulter

FLIGHTS FOR PATRONS

Manchester Prize For Picture Criticisms

COMPETITIONS are always a great attraction to the general public, and Denis C. Walls ran three in connection with films being shown at the Casino, Manchester.

For "Airmail" (Universal) five hundred postcards were distributed inviting criticisms of the film. The prizes for the six best criticisms were announced on a board in front of the theatre and consisted of a visit to the local airport, tea, inspection of the control tower, and a free flight.

A novel candle lighting competition was held on the stage during the screening of "The Match King" (First National), the winner being the person who could light the most candles with one match.

For "Sport Parade" (Radio) a window display was arranged with a local sports outfitter advertising the film, and a sports girl beauty contest. Each competitor posed in a gilded frame fitted with lights and dimmer, and the judging was carried out by the audience, who recorded their vote on a ballot slip.

A large number of entries were received. Prizes were given by local tradesmen, and Mr. Walls acted as compere.



A section of the large queues waiting to see *20,000 YEARS IN SING SING* (First National) at the Delicia Cinema, Costa Green, Birmingham. The prison-like front proved a great attraction



With this striking front-of-the-house display, W. J. Bull was able to attract huge crowds to see *NAGANA* (Universal) at the New Regal, Watford

WINDOW DISPLAY LIGHTING

Colours for Creating Effects

THE great importance that coloured lighting plays in window displays is emphasised by P. F. Inkester, manager of the Ritz, Cinema, Bordesley Green East, Birmingham. He writes: "After much experience of window displays, etc., employing cut-outs, I have found that the effect is always more attractive if some specially arranged lighting effect is used, most especially in shop tie-ups. For instance, if the display depicts a night scene, blue will produce a good effect, whilst for sunshine, pale amber or lemon is the most appropriate colour. To produce the eerie effects for a thriller, the proper blending of red and green will produce the desired result."

It will readily be understood, states Mr. Inkester, that careful thought and a little patience are required before the particular setting looks just right. It is important that one gets just the right blending of the whole to produce the right effect and the necessary atmosphere, for whilst a shop tie-up is always a good puller, an atmospheric one has a greater attraction.

Two excellent examples of the use of coloured lighting are those by P. F. Inkester in connection with "The Monkey's Paw" (Radio) and "Their Night Out" (Wardour). For "The Monkey's Paw" he staged a display with an artist's cut-out of an Indian fakir, in front of whom was a replica of a dancing girl with an announcement: "W. W. Jacobs' greatest thriller 'The Monkey's Paw' showing at the Ritz for three days." This was arranged in the window of a nearby wireless stores, where much publicity was obtained by reason of the recent broadcast of the play. To give an eerie atmosphere to the setting, red and green lighting effects were introduced. At night these were most effective and attracted large crowds.

In connection with "Their Night Out" a setting was arranged in the window of an electrical store. Here, in front of a crazy backcloth, was a cut-out of two revellers returning home. Here again, lighting effects played an important part. The top lights of the window were blue, whilst in the hand of one of the figures was placed an electric torch, which, in the evening, was illuminated and turned towards the window, so that a round circular light shone through to the outside. This attracted enormous attention, and cleverly worded announcement cards placed at vantage points helped in drawing big crowds to the box-office.

FREE GIFT FOR LADIES Beauty Products Tie-up

Manager W. Thornton, of the Carlton Cinema, Boscombe, found much favour in the eyes of the ladies last week when, in an enterprising tie-up with "Outdoor Girl Beauty Products," thousands of packets of fragrant face powder were distributed to ladies who paid a visit to see "Secret of Madame Blanche" (M-G-M). The scheme also included a generous distribution among local chemists.



Good publicity for *AIR HOSTESS* (United Artists) was secured by this window display arranged by W. Hudson, of the Edgbaston Cinema, Birmingham

MANCHESTER IMPROVEMENTS

The Piccadilly Cinema, Manchester, has closed down for a fortnight for the completion of extensive alterations, decorations, etc., including the setting back of the screen



Much excitement was caused in Paisley by this street stunt by Manager Hinks for *LAUGHTER IN HELL* (Universal) at the Alex Cinema

BRISTOL INVITATION

JOHNSON LADIES TO SEE "BLONDIE JOHNSON"

W. Producers, of the Triangle, Clifton, Bristol, worked a smart stunt in connection with "Blondie Johnson" (First National), which he was showing at the theatre last week. To every Mrs. Johnson whose name appeared in the Bristol Directory, he sent a special invitation in the form of a gold-edged invitation card, stating that the management of the Triangle extended a cordial invitation to Mrs. Johnson to attend the premiere of "Blondie Johnson." The cards only admitted one person. The greatest proportion of the invitations were accepted, and practically every Mrs. Johnson brought at least one other person with her, so that additional patrons were gained by the stunt.

Mr. Producers also secured some useful publicity in connection with the offer, as a well-known columnist of a local evening paper drew attention to the invitations and printed a photograph of Mr. Producers.

In addition to this, the second feature in the bill, "Timbuctoo" (Wardour), was also boosted. At the entrance to the Bristol Zoo, 15 ft. by 4 ft., at each end of which was painted a jungle scene, the middle being occupied by wording about the film.

The Bristol museum authorities loaned a number of stuffed wild animals, which were arranged in the vestibule and which created a considerable amount of interest.

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CREATING ATMOSPHERE WITH MUSIC

Suggestions for Putting Over September 4 Film Releases

By A. W. OWEN

RELEASES this week are conventional in type and do not admit of the use of anything novel or outstanding in the creation of the necessary atmosphere.

However, for "Waltz Time," we have that delightful little overture to "Die Fledermans," which is Strauss at his best, and the record made by the New State Symphony Orchestra is an exceptionally good one.

The music of the popular selection, "Music in the Air," should form a suitable presentation interlude for the light comedy, "A Lady's Profession," as it contains a number of melodic excerpts and is well arranged.

The "Reform Girl" is a sensational story, and in choosing some excerpts from Massenet's well-known opera, "Manon," we shall perhaps be a little highbrow, but yet quite safe in presentation if the items are carefully selected so that they contain melodies that are known.

"Our Betters" is bright throughout, and on the satirical side, so the "Merry Wives of Windsor" overture (just the finale allegro) will suit us well and be a popular choice. Heavy dramatic music is required for the "Soldiers of the Storm," and Beethoven's "Coriolanus" is an outstanding overture for this class of film.

"Forty-second Street" has several worthwhile foxtrot themes, and they can be usefully "plugged" as an introductory interlude.

"TO-DAY WE LIVE" (M-G-M)

CERT. A. 10,009 ft. Reg. No. F.8724. Reviewed in Kine. May 18, 1933.
PUBLICITY.—Two 6-sheet, one 12-sheet, one 48-sheet.
STARS.—John Crawford, Gary Cooper, Robert Young, Franchot Tone.

ATMOSPHERE.—War romance in an imaginary war front setting, and touched with irony. English sequences commence the story.

ORCHESTRA.—Two only of Elgar's "Pomp and Circumstance," March, "Land of Hope and Glory," played as an introductory entr'acte only.

ORGAN.—As orchestra, with adaptation from the piano-solo copy either for solo or synchronised presentation with record, as detailed below.
NON-SYNC.—"Pomp and Circumstance," March Elgar. Using Trio section only as introductory entr'acte, recorded on Columbia D.1.9386; or "Land of Hope and Glory," sung by Dame Clara Butt and Chorus, on Columbia P.D.7313.

LIGHTING EFFECTS.—Blendings of red, white and blue tints in sequence.

"FORTY-SECOND STREET" (Warner)

CERT. A. 8,145 ft. Reg. No. F.8415. Reviewed in Kine. February 16, 1933.
PUBLICITY.—Two 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Warner Baxter, Debe Daniels, Ruby Keeler.

ATMOSPHERE.—An illustration of the trouble, tact and tireless energy which go to the making of a successful stage show.

ORCHESTRA.—Medley of principal theme songs in the production, viz., "Shuffle Off to Buffalo," "Young and Healthy," and "You're Getting a Habit," foxtrots, using chorus only of each number and presented as an introductory interlude only.

ORGAN.—As orchestra, using the professional song copies of the above numbers for solo presentation, and the piano-conductor copies of above orchestration if synchronising with the records, as detailed for non-sync.

LIGHTING EFFECTS.—Blendings of bright gay tints of well contrasted colours.

"WALTZ TIME" (W. & F.)

CERT. A. 7,323 ft. Reg. No. B.897. Reviewed in Kine. June 15, 1933.
PUBLICITY.—Two 6-sheet, one 12-sheet, one 48-sheet.
STAR.—Evelyn Laye.

ATMOSPHERE.—Screen operetta, based upon Strauss's "Die Fledermans," mirroring the gaiety of life in old Vienna.

ORCHESTRA.—Overture to "Die Fledermans." Strauss. (Feldman and Sons.) Continental edition.

ORGAN.—As orchestra, with adaptation either for solo or synchronised presentation from the conductor-piano copy of the above orchestration, or the piano-solo copy of the opera.

NON-SYNC.—Overture to "Die Fledermans." Recorded on Decca K.638 by the New State Symphony Orchestra.

LIGHTING EFFECTS.—Blendings of the lightest and brightest colours in contrasting sequence.

"SOLDIERS OF THE STORM" (U.A.)

CERT. A. 6,280 ft. Reg. No. F.8738. Reviewed in Kine. May 18, 1933.

STARS.—Regis Toomey, Anita Page.

ATMOSPHERE.—Melodrama dealing with drug smuggling on the Mexican border, and including aerial thrills and exciting episodes.

ORCHESTRA.—"Coriolanus." Overture. Beethoven. (Boosey-Hawkes and Co.) All in as a separate interlude, but the finale only as an introductory interlude.

ORGAN.—As orchestra, using the piano-solo copy of any edition either for solo or synchronised presentation with the record, as detailed below for non-sync.

NON-SYNC.—"Coriolanus." Overture. Beethoven. Recorded on Decca C.A.8091 by the Berlin State Orchestra. For short introductory interlude use part II of record only.

LIGHTING EFFECTS.—Blendings of deep tinted dramatic colours.

"JUNGLE BRIDE" (Butcher)

CERT. U. 6,252 ft. Reg. No. F.8728. Reviewed in Kine. May 11, 1933.

PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.

STAR.—Anita Page.

ATMOSPHERE.—African jungle romance, with triangle love theme.

ORCHESTRA.—"African Dance." Suite. (Nos. 2 and 3 only). Montague King (Chappell and Co.)

ORGAN.—As orchestra, with adaptation from piano-

solo copy only. No synchronisation possible with these numbers.

NOV-SYNC.—"Jungle Drums." Ketelbey. Recorded on Columbia D.B.9862 by the composer and the Concert Orchestra.

LIGHTING EFFECTS.—Blendings of orange, purple and amber.

"A LADY'S PROFESSION" (Paramount)

CERT. U. 6,144 ft. Reg. No. F.8721. Reviewed in Kine. May 4, 1933.

PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.

STARS.—Allison Skipworth, Roland Young.

ATMOSPHERE.—English aristocrats' American reactions when they go to that country to make their fortune. Comedy and clever by-play.

ORCHESTRA.—"Music in the Air." Selection. (Chappell and Co.)

ORGAN.—As orchestra, using piano-solo copy only for adaptation either for solo or synchronised with record, as detailed below for non-sync.

NOV-SYNC.—"Music in the Air." Selection. Recorded on H.M.V. C.2561 by the New Mayfair Orchestra; or "Vocal Gems" from the same selection, recorded on H.M.V. C.2568 by the Light Opera Co.

LIGHTING EFFECTS.—Blendings of the brightest colours in varied sequence.

"MAN HUNT" (Radio)

CERT. U. 5,390 ft. Reg. No. F.8676. Reviewed in Kine. April 27, 1933.

PUBLICITY.—One 6-sheet, one 12-sheet.

STARS.—Junior Durkin, Mrs. Wallace Reid.

ATMOSPHERE.—The story of an amateur detective who is working as assistant to the man who has committed the mystery murder crime. Small town comedy-drama.

ORCHESTRA.—"Evil Plotter." Misterioso. Zamecnik. (Keith Prowse and Co.) Played as an introductory interlude only.

ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, either for solo or synchronised presentation with record, as detailed below for non-sync.

NOV-SYNC.—"Evil Plotter." Misterioso. Zamecnik. Recorded on Columbia D.19285 (special film catalogue) by the Company's Symphony Orchestra, presented as an introductory interlude only.

LIGHTING EFFECTS.—Blendings of deep amber and red.

"OUR BETTERS" (Radio)

CERT. A. 7,146 ft. Reg. No. F.8675. Reviewed in Kine. April 27, 1933.

PUBLICITY.—Two 6-sheet, one 12-sheet, one 48-sheet.

STARS.—Constance Bennett, Gilbert Roland.

ATMOSPHERE.—Satirical society comedy adapted from Somerset Maugham's successful play. London setting and reproduction of a Buckingham Palace Court.

ORCHESTRA.—"Merry Wives of Windsor." Overture. (Allegro only.) Nicolai. (Boosey, Hawkes and Co.) Presented as introductory interlude only.

ORGAN.—As orchestra, with adaptation from any solo-piano edition, either for solo presentation or synchronisation with record, as detailed below for non-sync.

NOV-SYNC.—"Merry Wives of Windsor." Overture. Recorded on Columbia L.1723 by the Company's Symphony Orchestra, and using part II of record only as an introductory interlude.

LIGHTING EFFECTS.—Blendings of blue, violet, orange and purple tints.

"REFORM GIRL" (P.D.C.)

CERT. A. 5,904 ft. Reg. No. F.8771. Reviewed in Kine. May 25, 1933.

PUBLICITY.—One 6-sheet, one 12-sheet.

STARS.—Skeets Gallagher, Noel Francis, Hale Hamilton.

ATMOSPHERE.—Sentimental redemption drama based upon political intrigue.

ORCHESTRA.—Excerpts from "Manon." Fantasia. Massenet. (Tavan arrangement.) (Ricordi and Co.) To suit length of interlude required.

ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration. Synchronisation is possible in parts with careful rehearsal.

NOV-SYNC.—"Manon." Fantasia. Massenet. Recorded on H.M.V. C.2240 by Marek Weber's Orchestra. Part II is complete in itself for short interlude.

LIGHTING EFFECTS.—Blendings of deep blue, violet and purple, with deep amber for last section of fantasia.

W.E. AT OLYMPIA

TWO PORTABLE INSTALLATIONS AT ADVERTISING EXHIBITION

Sound films played an important part at the Advertising and Marketing Exhibition, which was held at Olympia last week.

Western Electric installed a complete portable equipment in the Advertising Association's specially constructed theatre, in which a number of advertisers were showing their latest advertising and commercial films, and which had a seating accommodation for 200 people. The programme included the latest pictures made by such well-known advertisers as Cadbury's, Aga Cookers, Whiteway's Cider, Worthingtons', Hartley's, Ovaltine, Austin Motors, and Players.

Two specially adapted Western Electric portable equipments for daylight projection were employed on the *Daily Mail* stand to screen specially prepared British Movietone news films of interviews with leading advertising authorities.

Adjacent to the Advertising Association's cinema, Western Electric displayed their latest type of 16 mm. and 35 mm. portable sound equipments, and had present representatives capable of advising on the whole question of production and distribution of advertising and propaganda films.



T. Guy Hindell organist at the Central, Kidderminster, appeared as a Chinaman during the playing of his prelude for MASK OF FU MANCHU (M-G-M)

Organist Disguised as Chinaman

Clever Prelude to "Mask of Fu Manchu"

WORKING in conjunction with Leslie Elbourne, the organist at the Central, Kidderminster, T. Guy Hindell put over a clever prelude to "Mask of Fu Manchu" (M-G-M).

Attired in genuine Manchurian costume—complete with blue trousers, hat and shoes and pigtail of real hair—whilst the lights were dim, the organist played the first chords of "Chinese Temple Garden" (Ketelbey), and with the swell of the organ the instrument rose from the pit. As he turned to bow to the audience, a crash came from a gong in the organ chamber (worked in perfect synchronisation by the assistant operator); then he resumed the interlude, giving excerpts from "The Geisha," and following on with portions of "Chu Chin Chow," "Dance in the Oasis," "Cobblers' Song" (with anvil effects also worked in the organ chamber), "Robbers' Chorus" and "The Semitar."

The feature of the prelude was the perfect synchronisation arranged, and the gong and the anvil came in with precision, the latter being heard to advantage, especially in the "Cobblers' Song"; the second and fourth beat of each bar relatively strong and weak. As the organ descended into the pit the film was flashed on the screen. The effect was heightened by the attendants also being attired in Oriental costume.

BE IN THE £5,000 MUSIC PICTURE

"DAILY HERALD" POPULAR TUNES CONTEST

All over the country the public is clamouring to hear the *Daily Herald* melodies, in connection with which a great summer holiday prize of £5,000 free is being offered.

Here is an ideal opportunity for cinema managers, organists and orchestra leaders to tie-up with a spreading wave of public enthusiasm.

The *Daily Herald* has over 2,000,000 readers—and those 2,000,000 readers have millions of relatives and friends—a mighty host of music lovers who will welcome your programmes of *Herald* tunes.

Suitable posters and kindred printing matter is available, and there is a daily editorial referring to those co-operating in the *Herald*.

Not only is it a question of "giving the public what it wants," but there is an obvious avenue of valuable publicity.

The prize of £5,000 is offered for selecting from twenty-four popular favourites—old and new—the twelve which would make the best holiday programme.

What a boost—if this fortune should be won by a patron of your house!

All of the tunes featured are familiar and extremely popular, as witness the following list:

"Ballet Egyptian," "Bitter Sweet" (Selection), "Brother, Can You Spare a Dime?" "Bugle Call Rag," "Dinah," "Have You Ever Been Lonely?" "I Hear You Calling Me," "Land of Hope and Glory," "Lily of Laguna," "Poet and Peasant," "Rose Marie" (Selection), "Shuffle Off to Buffalo," "Ständchen" (Serenade), "Stormy Weather," "Tell Me To-night," "That's My Home," "The Chocolate Soldier Waltz" ("My Hero"), "The Girl in the Little Green Hat," "The Pirates of Penzance" (Selection), "The Tales of Hoffman" (Barcarolle), "There's Something About a Soldier," "Wheezy Anna," "You've Got Me Crying Again," "Young and Healthy."

Band leaders and organists at almost every cinema will have the scores at their elbow.

Musical Memories for "Cavalcade"

MORECAMBE PROLOGUE'S GREAT SUCCESS

THE musical prologue for "Cavalcade" devised by Harry Newton, musical director, in collaboration with H. R. V. Addenbrooke, general manager of the Tower, Morecambe, proved an outstanding success.

Showmen who are contemplating mounting this Fox version of the Noel Coward play will be interested to learn something of the main features of the presentation, which earned sensational applause at each performance.

The musical numbers in this prologue form a useful guide for other exhibitors, and we therefore quote the report in the *Morecambe Advertiser*:

Gay and Sentimental

"Musical Memories": no other title could so adequately describe this programme of music which brings floodlight back events that were inseparable from the music played. From 1900 to 1933 the happenings of England come trooping past in the music of each period.

"The older generation murmured that those were the days," as the lively notes of "Soldiers of the Queen" and "Soldiers in the Park" were sounded. One could visualise the specious days of gallant soldiers in scarlet and gold on parade. Feet tapping away to the tune of the Boer War songs—Tommy Atkins' and "A Little Bit Off the Top." Sentimental memories came back with the sea-side of 1910 conjured up in the songs, "I Do Like to be Beside the Seaside," "Everybody's Doing It Now," and "Alexander's Ragtime Band."

"The advent of war was felt in the playing of 'Has Anyone Seen a German Band?' There were those songs that sent thousands of men smiling into action—'Pack Up Your Troubles,' 'Tipperary,' 'Keep the Home Fires Burning,' and 'Madelmoiselle.' Triumph and a sense of approaching victory rang through 'Long, Long Trail,' 'Cease Fire' was sounded, and eleven chimed marked the historic eleventh hour of the eleventh day of November, 1918.

Enter Jazz

"The reaction which brought in its trail the jazz age was reflected in those well-worn melodies, 'Down on the Farm,' 'Yes, We Have No Bananas,' 'Horsey, Keep Your Tail Up,' and on to 1925 with 'Ain't She Sweet,' 'Tea for Two,' and 'Happy Go Lucky Days.' Then came the climax—a soul-stirring finale that moved everyone with its deep sincerity. The grand full notes of 'Land of Hope and Glory' rang out. It was like a call to peace, and every heart responded. You could sense the thrill of pride that came from every British heart. It was a memorable moment.

"With 'Auld Lang Syne' these fleeting memories passed in a cavalcade of music. Slowly the last notes faded away, only to be recaptured by the opening of the picture of the generation—'Cavalcade'.

An Artistic Achievement

"The setting and lighting effects of the prologue have given the Tower manager (H. R. V. Addenbrooke) full scope for his genius in this direction. He has captured the spirit of the musical theme, and reflected it in light and colour.

"It was this background that added so much to the effect of the music. The silver streamers were symbolic of the unending optimism of the country through its darkest chapters.

"There was the golden sunshine of the seaside, those darkening clouds of the opening war, and that chaotic upheaval of the world war.

"The gleam of peace was reflected in the beams of silver that sent out their message of hope, only to be displaced by the wild kaleidoscope of colour significant of the jazz crazed years which followed the war."

FLOODLIT FLOWERS

NOVEL COLOUR EXPERIMENT

For the amateur and borough residents at Kingston-on-Thames, the Corporation authorities decided to floodlight a section of the Cranbury Gardens, which are among the finest on the riverside.

Strand Electric supplied the whole of the apparatus and colour media to the Corporation Electricity Department, who installed it under the personal supervision of P. A. Kingham, A.M.I.E.E., the borough electrical engineer.

Mr. Kingham's use of coloured lighting in connection with natural-coloured flowers produced some startling effects. He produced, as regards exterior colour floodlighting, a distinct success—an advance in this branch of illuminating engineering.

ILLUMINATED CONSOLE
ORGAN-DANCE BAND-AND ORCHESTRA-ALL IN ONE
COMPTON ORGANS
THE JOHN COMPTON ORGAN COMPANY LIMITED
CHASE ROAD, ACTON, N.W.10, TEL. WILLOW 3333

BIG SUCCESS

of new Western Electric apparatus

for cinemas seating up to

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at

£ 495

★ or D.C. at £545
Terms over 1, 2 or 3
years



Western Electric Company Ltd., Bush House, Aldwych, W.C.2

Kinemas Planned

MAIDSTONE'S NEW LUXURY SUPER

Work Begun for January Opening—Odeon, Weybridge—Royston Plans Approved—H. Yapp's Ealing Super

WORK is now well advanced on the construction of the Granada, Maidstone's new super, which Messrs. Bovis are building for Bernstein Theatres, Ltd. The site in Lower Stone Street, one of the town's main thoroughfares, was hitherto occupied by a brewery. In the development of the Granada building scheme a new street will come into being lined with modern shops and a café.

The Granada will have accommodation for nearly 2,000 people in its stalls and balcony and, in addition, there will be tea-rooms, foyers, waiting-rooms, and refreshment bars. The theatre will have an ultra-modern refrigeration and ventilation plant, installed by J. Jeffreys and Co., Ltd., which provides each patron with 2,000 cu. ft. of washed air every hour.

The picture programme will be varied from time to time with stage plays and the theatre has been fitted with every modern device in stage machinery. Thus, it will be possible for the most ambitious theatrical productions to be presented there. Many of the dressing-rooms will have bathrooms.

The architect, Cecil Masey, F.R.I.B.A., is employing a modern adaptation of Italian Renaissance architecture for the exterior of the theatre. Its dominant feature will be red-mottled brickwork blended with white stone. The interior decorations, designed by Theodore Komisarjevsky, the distinguished theatrical producer and artist, will be pure Italian Renaissance, rich in colour and intricate in ornamentation.

Furnishings are coming from the Kinematograph Equipment Co., Ltd., and the electrical work will be executed under the direction of W. M. Pope, Bernstein Theatres' own engineer. The Granada is scheduled to open in January.

Another Odeon

The proposed new cinema to be built at the junction of Queen's Road and York Road, Weybridge, is for a new company, Odeon (Weybridge), Ltd., with head offices at 38, Temple Row, Birmingham. The principal promoter is Oscar Deutsch, of Birmingham, who has promoted the erection of many new Odeon cinemas in London and the suburbs.

Plans have been prepared by A. P. Starkey, architect, of Dunsmore, South Hill Avenue, Harrow.

Royston Project

Plans for the new cinema in Newmarket Road, Royston, Herts, for J. R. Cox, of Chesterton Road, Cambridge, have now been approved by the Royston U.D.C.

The architect, E. B. Parkinson, of 23a, Petty Cury, Cambridge, has prepared plans for a house seating 500 persons. No contracts have yet been placed.

This cinema will take the place of that destroyed by fire recently.

Super for Ealing

H. A. Yapp has acquired a site at Uxbridge Road, opposite the town hall, for the erection of a cinema to seat 2,000. Plans by J. Stanley Beard, and Clare, F.F.R.I.B.A., 101, Baker Street, W.1, have been passed, and work will be commenced immediately. It is proposed to equip the theatre with a full-sized stage and numerous dressing-rooms. There will also be a large café and a car park.

Newton Abbot's Third

D. E. Booker, estate agent, Newton Abbot, has disposed of a site at the higher end of Courtenay Street for the erection of Newton Abbot's third cinema. It is stated that the people behind the enterprise are a private company that is already concerned with cinemas in South Devon, and that the building will have seating accommodation for 1,000 and be provided with a car park.

Belfast Suburban House

Munce and Kennedy, of Wellington Place, Belfast, are the architects for the erection of a new cinema, with a seating capacity of over three hundred, at Main Street, Holywood, near Belfast. Tenders for the building are to be invited in a few weeks.

Fareham Contract

The contract for the new cinema, the Savoy, West Street, Fareham, Hants, has been secured by J. Hunt, of Gosport, Hants. Plans for a building seating 1,000 persons have been prepared by R. A. Thompson, of Portsmouth. The proprietary company is Fareham and District Entertainment, Ltd.

Warley Kinema

Warley is to have a new cinema, which is to be erected upon a site at the corner of Gateley Road and the Wolverhampton Road. An application for the approval of the scheme by the Justices came before the Oldbury Court on Tuesday last.

The house will have accommodation for 1,284 persons, with a balcony seating capacity of 518.

Newcastle Contract Let

The contract for the erection of a new cinema in Shields Road, Newcastle, for Tyne Pictures, Ltd., Byker Bank, Newcastle, has been let to Davidson, Eason and Harkness, New Mills, Barrack Road, Newcastle.

The new building, which will be known as the Cinema Theatre, has accommodation for 1,800 patrons.

Cozy Nook, Huddersfield

Tenders have been invited for the erection of a new cinema at Salendine Nook, Huddersfield, to be called the Cozy Nook Cinema.

The architect is Joe Ainley, Market Street, Huddersfield.

Cheam Site for Syndicate

A syndicate is to purchase a central site in Cheam for the proposed erection of a super-cinema. Plans have been prepared by W. A. Bune, Hangleton-road, Hove, of L. Maxwell Bune and Partners, structural engineers, of Liverpool, and provide for seating on one floor only.

Club swimming pool and café will be included.

A contract for alterations to the Park Cinema, Saltney, for the Dee Side Enterprise Cinemas, Ltd. (architect, Arthur J. Hayton, 22, Newgate Street), has been placed with Roberts and Williams, Queen's Ferry. The decorators are Meredith and Mills, Duke Street, Chester.

New Front for Chorley Kinema

Grime, Sharples and Grime, The Hippodrome, Chorley, propose construction of a new front to the Hippodrome Cinema. The architect is Charles E. Humphreys, St. Thomas Road. The contract is with T. W. Holt and Sons, Whalley Street.

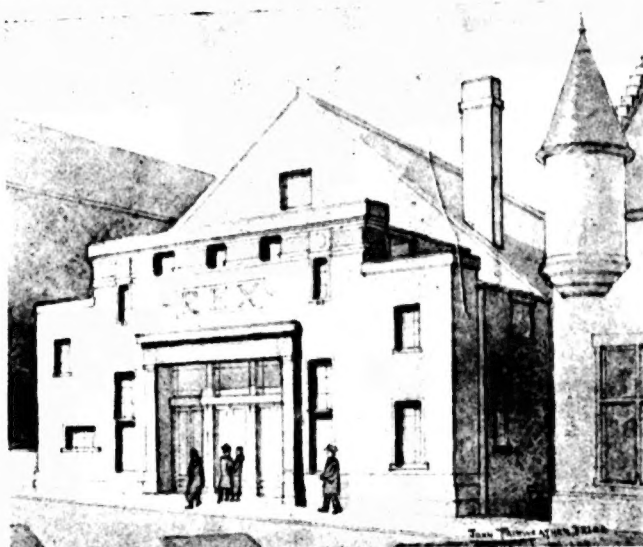
Projection Room for Swansea Theatre

Swansea Corporation has approved plans submitted by J. Scott for a projection room, etc., at the Grand Theatre, subject to improvement at gallery exits.

THEATRE DECORATIONS FURNISHING AND STAGE EQUIPMENT
F. H. CARPENTER & SON, Ltd.
1, STANHOPE STREET, N.W.1
Phone: Museum 9726.

Grand, Falkirk, Conversion

Plans are being prepared and are shortly to come before the Falkirk Dean of Guild Court for the conversion of the Grand Theatre into a £20,000 cinema.



Architect's drawing of The Rex, Lockerbie, which was opened last week

Guild Activities

Portsmouth Court Formed

PRESIDENT'S TRIBUTE TO J. CROUCHER

Last Sunday saw the formation of the Portsmouth Court of the Guild of Projectionists. A well-attended meeting of projectionists, arranged by Jack Croucher, was held at the Commodore Theatre, Southsea, by kind permission of Eddie Burns, the manager.

On behalf of the meeting, J. Croucher extended a hearty welcome to the Guild president, Stan. Perry, Mr. Trimmer, from the London branch, and members from Southampton and the Isle of Wight.

In outlining the aims and objects of the Guild, Mr. Perry paid tribute to Mr. Croucher for his fine work in making the formation of the Court possible, and he urged all members to give their full support.

J. Croucher announced the formation of the branch, and stated that the date on which the Court would be ratified would be announced in the near future.

Following this, the film, "Instruments of the Orchestra," was screened, by courtesy of Western Electric Co. Mr. Boyes, aero supervisor for W.E., was in attendance.

LIVERPOOL ANNUAL MEETING

NEW OFFICERS ELECTED

Liverpool Court of the Guild of British Kinema Projectionists and Technicians, Ltd., held its annual meeting last week, when H. B. Smith (Troadero, Liverpool) was elected chairman in succession to J. Ward (G.B. circuit engineer), who agreed to accept an honorary position to the Court. T. Hughes (North Western circuit engineer) was appointed vice-chairman, and G. Earnshaw (Maynes and Earnshaw, Liverpool) and W. Paterson (Everton Electric Palace, Liverpool) re-elected joint secretaries.

Other appointments were: Joint treasurers—Messrs. J. E. Hunt (Plaza, Allerton, Liverpool) and D. P. Smart (Gaugmont-British theatres). Committee—Messrs. F. A. Nash (Palladium, Liverpool); G. H. W. Sewell (G.B. area sound engineer); P. T. McInerney (Palais de Luxe, Liverpool); J. Hughes (St. James' Picturedrome); A. A. Smith (Casino, Liverpool); F. E. Gray (Rivoli, Liverpool); H. Procter (Regent, Crosby); A. J. Corke (Futurist, Liverpool); J. P. Scully (Astoria, Liverpool); H. B. Jacks (Regal, Norris Green, Liverpool).

It was decided to accept the invitation of Kershaw Projector Co. to visit their works at Leeds, on Sunday, August 20.

MANCHESTER LECTURE

The Manchester Court held its monthly general meeting at the Wheatheaf Hotel, High Street, Manchester, on Sunday, July 23, when A. Buckley, of Leeds Court, gave his second lecture, "Terrestrial Magnetism." Mr. Buckley's lectures are well appreciated, and the success of the previous one drew large crowds to the meeting.

There is to be another visit from Mr. Buckley in the near future. Several new members were enrolled.

E. A. LANGRISH CONTRACT

The latest contracts received by W. L. Grice (Birmingham) for Langrish and Co. include that for the projection equipment to accompany the B.T.H. set for The Friars, Canterbury, which is due to open on August Bank Holiday.

TESTING TALKIE SCREENS

A "KINE" EXPERT'S ADVICE

A "Kine" reader, designing a new screen for talkies, asks if it is possible to test the sound qualities. He states that he has treated a small piece of jute with a vegetable proofing and then coated it with aluminium dope.

TO get at all an accurate comparison of the acoustic properties of a screen is rather a formidable undertaking. It will hardly be practical to make any absolute tests, and comparison must be made with an existing screen material of known excellence.

Whether the procedure is to be on a scientific basis, or is to be purely a practical one, the area of the material will be required—no less than, say, 6 ft. by 4 ft. 6 in. and preferably larger—and also a corresponding area of a known screen material with which comparison is to be made. These trial screens must be strained in the usual way and behind them must be mounted a high-grade gramophone or speaker. Unless first-class reproduction is obtained, with good treble response, the test will be of little value.

The screens will need to be based in with felt or other sound-absorbing material, so that the only sound audible in the front of the screen must be projected through the screen. An oral test may then be made, which, within its limitations, should be a fair comparison.

Mathematical Tests

If the new screen material is at all satisfactory, such a test will, however, resolve itself largely into a matter of personal opinion. To obtain mathematical results, further equipment will be needed, comprising a microphone, an amplifier and an A.C. voltmeter or milli-voltmeter, all of which will likewise need to be of the highest quality with straight-line response, if the test is to be at all conclusive.

The voltmeter is connected to the output or to a previous stage of the amplifier (according to its characteristics) and will then read in volts the amplified value of sound transmitted through the screen.

The best source of sound for the tests will be a standard frequency record, which can be obtained from the leading gramophone companies, having frequency tracks ranging from 40 to 8,400 cycles (it being assumed that a valve oscillator or tone generator is not available).

The basis of the test is that curves shall be plotted giving the voltmeter readings on the various frequencies with the standard screen in position, and then with the new material. The relation between the two curves will show the relative efficiencies of the two screens. A truer perspective will be obtained if the curves be plotted logarithmically, e.g., 2, 4, 8, 16 will be plotted as 1, 2, 3, 4, the curves then being equivalent to decibels.

Plotting Curves

It would be wise to plot a number of sets of curves with the microphone set at various angles from the centre line of the screen, as the aluminium dope on the proposed material may make it rather more directional than the plain perforated material. Curves may also be plotted giving the voltmeter readings without a screen; a comparison of these with other curves should theoretically give the transmission ratio of the screen, but this is hardly likely to be of much value.

Certain precautions will naturally suggest themselves to ensure the readings being truly comparative. For example, the gramophone speed must be constant, and the needles regularly changed. If it is of the electrical type, care must be taken that the supply, whether mains or batteries, does not vary; the same precautions must be taken in regard to the microphone amplifier, while if the microphone is of the carbon type, care must be taken that it does not back. The positions of gramophone and microphone must, of course, remain unaltered during comparative tests.

Another minor point which might cause serious discrepancy in readings is the use of any particular frequency, which is most likely to occur in the microphone output.

ELECTRIC CURTAINS—Curtain Controller with Silent Reduction Gear. ½ H.P. Motor, A.C. or D.C. £25 Mounted as one unit. Over 700 supplied. Satisfaction Guaranteed. We are the originators. J.W. LEWSLEY, Ltd., 33, Derby Road, Nottingham.

BAUER CONFERENCE

A. MOODY VISITS STUTTGART

The Provincial Cinematograph Trading Co., of Leeds, has been appointed sole distributors of Bauer apparatus in Yorkshire, Lancashire, North Wales, North Derby, Lancs, Cheshire, North Wales, Notts, Derby and Lines. Albert Moody, general manager of the company, is visiting Stuttgart next week to attend the world conference of the company for which he is distributing.

The Care of Stand-by Plant

(Continued from page 41)

is 1.210 at 60 deg. Fah. Towards the end of the charge the temperature of the electrolyte rises owing to the increasing resistance of the cell to the passage of current. This rise in temperature may be sufficient to reduce the specific gravity below the buoyancy of the ball, but when the charging current is cut off the electrolyte will cool down, the specific gravity will rise, and up comes the ball again.

Why is the capacity of a lead-acid cell always stated at some particular rate, and what determines that rate?

Such a stipulation is necessary because whereas in an alkaline cell the ampere-hour capacity is no greater at slow rates than at high rates, the capacity of a lead-acid cell when discharging at a rate which it can maintain continuously for ten hours is at least double the maximum which it will yield in one hour.

By convention it has been usual to refer to the size of a traction battery by its 3-hour, 4-hour or 5-hour rating.

The standard A.M.A. rating for stationary batteries is ten hours, and this has been adopted as the B.S.I. rating for stationary type storage batteries. Without disparagement it may be mentioned that the Post Office Engineering standard is the 9-hour

capacity rating. As stated before, it is merely a matter of convention.

Is it a fact that the smallest lead-acid cell made has the same voltage as that of the largest cell ever constructed?

This is correct as regards open circuit voltage, assuming the same density of electrolyte and the same temperature. The characteristic voltage curve would be similar for the two cells when discharging at their respective 1-hour or 10-hour rates, but for a given load the similarity ceases. For example, a 1,000-ampere-hour cell when discharging at 100 amperes would have quite a different characteristic from that of a 500-ampere-hour cell when discharging at 100 amperes.

(To be continued next week)

READERS requiring information and advice respecting Patents, Trade Marks or Designs, should apply to Messrs. Rayner & Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning the "Kine."

SIEMENS-PLANIA CARBONS

GAIN AND RETAIN PERFECT PROJECTION

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.
It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON						
DATE	TITLE OF FILM	STARS	SHOWN BY	PLACE	TIME	
Wed., 26	Best of Enemies	Madeleine Carroll	Fox	Own Theatre	11	
" 26	I Was a Spy	Clifford Mollison	W. & F.	Prince Edward	8.45	
" 26	Meet My Sister	Betty Amann	Pathe	Phoenix	3	
" 26	Strictly in Confidence	Grace Fields	First National	Own Theatre	11 & 3	
Thur., 27	This Week of Grace	Grace Fields	Radio	Price Edward	8.45	
" 27	Love's Labour Won: Forums of Imperial Rome	—	Radio	Price Edward	8.45	
" 28	Hearts of Oak	—	—	—	—	
Fri., 28	My Lips Betray	Lillian Harvey	International Prod.	Palace	3	
" 28	Early to Bed	Heather Angel	Fox	Cambridge	8.30	
" 28	The Love Nest	Gene Gerrard	W. & F.	Prince Edward	8.45	
" 28	The Land of Shalimar	—	Wardour	Hippodrome	3	
" 28	Phantom Thunderbolt	Ken Maynard	Wardour	Hippodrome	3	
Tues., 29	A Study in Scarlet	Reginald Owen	Gaumont Ideal	Own Theatre	11	
" 29	Sing Sinner Sing	Paul Lukas	Gaumont Ideal	Prince Edward	8.45	
" 29	The Flaming Signal	—	P.D.C.	Phoenix	3	
" 29	Contraband	Dorothy Sebastian	Beacon Dis.	Phoenix	11.15	
" 29	Disgraced	Helen Twelvetrees	Paramount	R.C.A. Theatre	10.30	
" 29	Paramount Pictorial	—	Paramount	Carlton	10.30	
" 29	Race Track	Leo Carrillo	Gaumont Ideal	Prince Edward	3	
Wed., 30	You Made Me Love You	Stanley Lupino	Wardour	Hippodrome	3	
Thur., 31	Vienna the Wonderful	—	Wardour	Hippodrome	3	
" 31	Gambling Ship	Cary Grant	Paramount	Carlton	10.30	
Fri., 1	I Spy	Sally Eilers	Wardour	Hippodrome	3	
Tues., 2	A Dream of Venice	—	Wardour	Hippodrome	3	
BELFAST						
Tues., 2	Orders is Orders	Cyril Maude	Gaumont Ideal	Classic	10.45	
Wed., 3	The Crime at Blossoms	Hugh Wakefield	Paramount	Picture House	11	
BIRMINGHAM						
Fri., 28	Forgotten	June Clyde	Universal	Scala	10.30	
" 28	The Girl in 419	James Dunn	Paramount	Futurist	10.45	
" 28	This Week of Grace	Grace Fields	Radio	Forum	11	
Tues., 29	A Shriek in the Night	Ginger Rogers	Gaumont Ideal	West End	10.30	
" 29	Heads We Go	Constance Cummings	Wardour	Forum	10.30	
" 29	Purse Strings	Dorothy Boucher	Paramount	Futurist	10.45	
Wed., 30	Orders is Orders	Cyril Maude	Gaumont Ideal	West End	10.30	
" 30	The Song You Gave Me	Bebe Daniels	Wardour	Forum	10.30	
Thur., 31	My Lips Betray	Lillian Harvey	Fox	West End	10.30	
" 31	The Love Nest	Gene Gerrard	Wardour	Forum	10.30	
" 31	Laughing at Life	Victor McLaglen	Universal	Futurist	10.30	
CARDIFF						
Fri., 28	My Lips Betray	Lillian Harvey	Fox	Park Hall	11	
" 28	The Song You Gave Me	Bebe Daniels	Wardour	Queens	11	
" 28	International House	Peggy Hopkins Joyce	Paramount	Capitol	11	
" 28	This Week of Grace	Grace Fields	Radio	New	11	
Mon., 31	Best of Enemies	—	Fox	Park Hall	11	
Tues., Aug. 1	Arizona to Broadway: Little Napoleon	—	Fox	Park Hall	11	
" 1	The Story of Temple Drake	Miriam Hopkins	Paramount	Capitol	11	
Wed., 2	The Love Nest	Gene Gerrard	Wardour	Queens	11	
GLASGOW						
Fri., 28	The Girl in 419	James Dunn	Paramount	Playhouse	11	
" 28	This Week of Grace	Grace Fields	Radio	La Scala	11	
Tues., Aug. 1	Orders is Orders	Cyril Maude	Gaumont Ideal	New Savoy	11	
" 1	Best of Enemies	—	Fox	Picture House	10.45	
" 1	Love's Old Sweet Song	John Stuart	Butcher	Playhouse	11	
" 1	Laughing at Life	Victor McLaglen	Universal	Scala	10.30	
Wed., 2	Between Fighting Men	Ken Maynard	Gaumont Ideal	New Savoy	11	
" 2	My Lips Betray	Lillian Harvey	Fox	Picture House	10.45	
" 2	Jennie Gerhardt	Sylvia Sidney	Paramount	Playhouse	11	
Thur., 3	Justice Takes a Holiday	H. B. Warner	Gaumont Ideal	New Savoy	11	
" 3	Heads We Go	Constance Cummings	Wardour	Regal	11	
" 3	Sing Sinner Sing	Paul Lukas	P.D.C.	Picture House	10.45	
" 3	Heroes for Sale: Strictly in Confidence	—	First National	Green's Playhouse	10.45	
LEEDS						
Fri., 28	Arizona to Broadway: Little Napoleon	—	Fox	Majestic	10.45	
" 28	Purse Strings	Dorothy Boucher	Paramount	Paramount	10.45	
" 28	This Week of Grace	Grace Fields	Radio	Rialto	11	
Tues., Aug. 1	The Song You Gave Me	Bebe Daniels	Wardour	Rialto	10.45	
" 1	College Humour	Bing Crosby	Paramount	Paramount	10.45	
Wed., 2	My Lips Betray	Lillian Harvey	Fox	Scala	10.45	
" 2	Forgotten	June Clyde	Universal	Rialto	10.45	
LIVERPOOL						
Fri., 28	Arizona to Broadway: Little Napoleon	—	Fox	Trocadero	11	
Tues., Aug. 1	Taming the Jungle	—	Equity British	Palais de Luxe	11	
" 1	My Lips Betray	Lillian Harvey	Fox	Futurist	11	
" 1	Prince of Arcadia	Carl Brisson	W. & F.	Trocadero	11	
" 1	This Week of Grace	Grace Fields	Radio	Forum	11	
Wed., 2	Purse Strings	Dorothy Boucher	Paramount	Scala	10.45	
" 2	I Was a Spy	Madeleine Carroll	W. & F.	Palais de Luxe	11	
" 2	The Story of Temple Drake	Miriam Hopkins	Paramount	Futurist	10.45	
Thur., 3	Early to Bed	Heather Angel	W. & F.	Trocadero	11	
" 3	Sing Sinner Sing	Paul Lukas	P.D.C.	Scala	11	
MANCHESTER						
Fri., 28	Best of Enemies	—	Fox	Oxford Street	10.45	
" 28	The Song You Gave Me	Bebe Daniels	Wardour	Theatre Royal	10.45	
" 28	Purse Strings	Dorothy Boucher	Paramount	Paramount	10.45	
" 28	Justice Takes a Holiday	H. B. Warner	Gaumont Ideal	Union Street	11	
" 28	This Week of Grace	Grace Fields	Radio	Hippodrome	3	
Mon., 31	Arizona to Broadway: Little Napoleon	—	Fox	Oxford Street	11	
Tues., Aug. 1	Speed, Brent Wins: The Gallant Fool	—	Pathe	Gaiety	10.45	
" 1	Early to Bed	—	W. & F.	Market Street	10.45	
" 1	Heroes for Sale: Strictly in Confidence	—	First National	Deansgate P.H.	10.45	
" 1	The Love Nest	Gene Gerrard	Wardour	Theatre Royal	11	
Wed., 2	The Girl in 419	James Dunn	Paramount	Paramount	10.45	
" 2	Sing Sinner Sing	Paul Lukas	P.D.C.	Deansgate P.H.	11	
NEWCASTLE						
Fri., 28	Laughing at Life	Victor McLaglen	Universal	Stoll P.H.	10.15	
" 28	Bitter Sweet	Anna Neagle	United Artists	Queens	10.30	
" 28	The Narrow Corner; The Thirteenth Candle	—	Warner	Grainger P.H.	10.30	
Mon., 31	The Story of Temple Drake	Miriam Hopkins	Paramount	Paramount	10.30	
Tues., Aug. 1	Best of Enemies	—	Fox	Queens	10.30	
" 1	My Lips Betray	Lillian Harvey	Fox	Queens	10.30	
" 1	This Week of Grace	Grace Fields	Radio	Stoll P.H.	11	
Wed., 2	Shorts	—	Paramount	Paramount	10.30	
" 2	I'll Stick To You: Bachelor Mothers	—	British Lion	Stoll P.T.	10.30	
" 2	The Song You Gave Me	Bebe Daniels	Wardour	Grainger P.H.	10.30	
Thur., 3	Sing Sinner Sing	Paul Lukas	P.D.C.	Queens	1	
" 3	College Humour	Bing Crosby	Paramount	Paramount	10.30	
NOTTINGHAM						
Fri., 28	I'll Stick to You: Bachelor Mothers	—	British Lion	Scala	10.45	
Tues., Aug. 1	Jennie Gerhardt	Sylvia Sidney	Paramount	Elite	10.45	
" 1	This Week of Grace	Grace Fields	Radio	Scala	11	
Wed., 2	The Girl in 419	James Dunn	Paramount	Elite	10.45	
" 2	Britannia of Billingsgate	Violet Lorraine	Gaumont Ideal	Hippodrome	10.30	
Thur., 3	The Silver Cord	Irene Dunne	Radio	Elite	10.30	
" 3	Melody Cruise: To-morrow at Seven	—	Radio	Elite	10.30	
" 3	Orders is Orders	Cyril Maude	Gaumont Ideal	Hippodrome	10.30	
SHEFFIELD						
Fri., 28	Best of Enemies	—	Fox	Central P.H.	11	
" 28	Heads We Go	Constance Cummings	Wardour	Hippodrome	10.45	
Mon., 31	Jennie Gerhardt	Sylvia Sidney	Paramount	Cinema House	10.45	
Tues., Aug. 1	My Lips Betray	Lillian Harvey	Fox	Central P.H.	11	
" 1	This Week of Grace	Grace Fields	Radio	Central P.H.	11	
Wed., 2	International House	Peggy Hopkins Joyce	Paramount	Cinema House	10.45	
" 2	Arizona to Broadway: Little Napoleon	—	Fox	Central P.H.	11	
" 2	The Narrow Corner; The Thirteenth Candle	—	Warner	Cinema House	11	
" 2	The Song You Gave Me	Bebe Daniels	Wardour	Hippodrome	10.45	

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WANTED. Young House Manager, Super Theatre, Manchester; work to instructions; used to control large staff; disciplinarian, personality, tact.—Send full particulars, photograph, salary, to E., Box 398, Kinematograph Weekly.

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MANAGER urgently desires change; age 39; 20 years' wide experience; good education, appearance and address; expert operator; A.M.I.E.E.; excellent references; anywhere.—T., Box 387, Kinematograph Weekly.

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